# GREGORIAN CHANT

THE CHOIR OF THE MONKS OF SAINT PIERRE DE SOLESMES

Introduction and Commentaries by

## DOM JOSEPH GAJARD, O.S.B.

(CHOIRMASTER)

DECCA LONG PLAYING ffrr RECORDS LXT 2704-5-6-7-8

R. E. Maddison

# GREGORIAN CHANT

## CHOIR OF THE MONKS OF THE ABBEY OF SAINT PIERRE DE SOLESMES

conducted by

## DOM JOSEPH GAJARD, O.S.B.

This booklet contains a general introduction, and individual commentaries translated from the French of Dom Gajard by The Decca Record Company Ltd., together with the music (in Plainsong notation) of each piece, the Latin texts and English translations. It is designed to accompany

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# INTRODUCTION

## PLAINSONG

In an admirable article on Plainsong in the *Revue des Deux Mondes*,(1) Camille Bellaigue draws our attention to one of its most characteristic aspects.

"If, according to an old saying, it is a fact that the aim and the nature and even the essence of true art is its suitability (*caput artis decere*) then indeed Gregorian art takes first place—one unique and noble thought is expressed in the form which is most appropriate and most adequate to the thought itself. But there is more to it: over and above this first quality of suitability, we discover others of broader and higher significance. It soon becomes evident that this form of art, far more than any other, is impregnated, saturated, with truth itself, and that falsehood, or even fiction and vain pretence, are foreign to it and have no place in it. And so the circle of perfect requirements is complete, and in a perhaps unique combination the true, the beautiful and the good meet, and this sublime trinity, which is absent from so many works of art—not excluding the greatest—becomes a living reality in a chapel where humble monks sing and pray on their knees."(1)

## I—ITS NATURE

What is Plainsong? In his *Motu Proprio* of November 22nd 1903, Pope Pius X defined it as "the Chant proper to the Roman Church: the only Chant which she has inherited from the Fathers, which she has jealously safeguarded throughout the centuries in her liturgical manuscripts, which she offers to the faithful as her own and which, in certain parts of the liturgy, she insists on being used to the exclusion of all other music."

(1) *Le Chant Grégorien à l'Abbaye de Solesmes*—November 1898, pp. 342-376. Published in *Les Epoques de la Musique*, Paris, Delagrave, 1909, I. pp. 59-120.

## Historical Survey

It is an art which has its roots in a dim past, and of which the original sources have not yet been definitely established—the various hypotheses put forward can lay no claim to certainty. Although we have no manuscripts with musical notation before the IXth century, the Chant was most certainly in use at a much earlier date and—at least in embryonic form—during the first centuries of the Christian era when Christians, after a period of persecution, were first able to profess their faith publicly and to organise their worship. In fact, already in the catacombs the psalms were the basis of Christian prayer. Saint Gregory the Great (d. 604) who gave his name to the Chant, merely revised, compiled and adapted the material to hand. As Camille Bellaigue has so well said: "No charm is lacking in these melodies, not even the charm of mystery. There is hardly one of which we know the author: they are anonymous. All that is of man in them has perished: what survives is of God." (1)

Historically, the art of Plainsong thus forms the transition between the music of antiquity of which it is the direct descendant and modern music which has sprung from it, and this makes it worthy of the musician's closest attention. It stands as the oldest witness in the art of music on which we can rely with certainty, for what is there left of Greek or Græco-Latin music? In the Gregorian repertoire, there are hundreds, nay thousands of compositions, many of which are masterpieces. It may be said that for many centuries throughout the Middle Ages it was the only music. That was the Golden Age of Plainsong. The same causes which led to the gradual birth of the music of today also contributed to that slow decadence of the Chant, inevitable because of the loss of the rhythmic tradition and the final decay of the Latin language during the Romance period. Although the compositions of the XIth, XIIth and XIIIth centuries are not lacking in artistic value, they no longer have the beautiful simplicity, the robustness or the depth of the primitive melodies: one feels in them a certain affectation and a tendency to dramatize which foreshadow the Renaissance. Gradually the decadence became more marked: the long vocalizations had ceased to be understood because their secret had been lost, and the progressive mutilation of the ancient melodies completed their ruin. In order to give them back their pristine splendour, the energetic will of a great pope and the persevering labours of the Benedictine monks of Solesmes, notably of Dom Pothier and Dom Mocquereau, were necessary. The arduous task of restoration carried on unremittingly by these monks during the second half of the XIXth century was crowned with success when, in 1904, Pope Pius X ordained that a new edition based on the oldest and most reliable manuscripts should be published. This was the Vatican edition—the official edition imposed upon the whole Church, of which the principal volumes are the Gradual and the Antiphonal.

## Its Aim and its Musical Style

If there is doubt about the original sources of Plainsong, there can be none about its musical style or about its object, which is prayer and prayer only.

When Pius X said that Plainsong was the chant proper to the Catholic Church, he implied that it was an integral part of the liturgy from which

(1) *Les Epoques de la Musique*, Paris, Delagrave, 1909, I, p.92.

it cannot be dissociated. It is not art for art's sake, it is not concert music, nor is it suitable even for a concert of sacred music; it does not aim at effect for effect's sake; it transcends the domain of the purely æsthetic and musical. It is not an end in itself; moreover its melodies have, so to speak, no existence of their own, but are intimately connected with words whose meaning they serve to bring out and from which they cannot be separated without suffering in the process—these words are in Latin and have definitely influenced both melody and rhythm—they are sacred words from which sprang the inspiration which gave the melody its life.

This close interdependence of melody and words gives Plainsong a special place in the art of music and makes it

(*a*) *A chant*—i.e. a piece of vocal music, and, as such, distinct from the vast repertoire of organ and orchestral music.

(*b*) *A monody*—its melodies are purely monodic, and were conceived without any thought of an accompaniment either instrumental or vocal—this makes it distinct from all polyphonic music.
As such, it represents the triumph of pure melody, which today is held in such honour. The same may be said of its long vocalizations or melisma, for there is little music so rich in vocalizations as Plainsong. If, in some churches, it is still the custom to support voices with a discreet accompaniment, this is only a makeshift, and the practice is gradually being given up, not out of snobbishness but out of respect for an art which is complete in itself and needs no outside support. On the other hand, to dress the Chant up with an accompaniment of polyphony, as a concession to contemporary taste, is an anachronism and merely shows a lack of understanding of the Chant's own richness of expression on the part of those who attempt such things.

(*c*) *Essentially Latin*—both its melodic accents and its gently falling phrases are similar to those of the Latin words to which this music has been adapted and of which it bears the stamp. However much it may be linked with the past, and particularly with the music of Greece, the similarity is not complete enough to create identity. Both rhythm and melody are specifically Latin in their technique, and the melodies cannot therefore be adapted, without alteration, to any of our modern languages in which the accentuation is so different and indeed contrary to the genius of the Latin language. Anyone attempting to do this would merely display ignorance of the most elementary laws of music and philology.

(*d*) *An art of expression*—in which the melody, with the exception of later adaptations of different texts to the same melody, seems, as it were, to have sprung from the words of which it is the musical clothing, and of which it translates the meaning in a way far beyond the power of human language with its concrete and material limitations. It forms an extended commentary on these words and its richest vocalizations are merely a beautiful, and often remarkable expansion of the text itself (cf. Gradual *Omnes de Saba*, LXT 2706 side 2, band two; Alleluia *Justi epulentur*, LXT 2707 side 1, band one; Offertory *Justorum animæ*, LXT 2707 side 2, band three). From this it will be clear that to be fully

understood, even from an artistic point of view, the melodies must never be dissociated from the text to which they belong nor from all that the text implies.

(*e*) *An ancient art*—that is to say, wonderful in its economy, with the characteristic discretion and restraint of all ancient art, of which it has been justly said that it is made "less to agitate than to give order and balance to the soul."(1) Although it is the parent of our modern music, Plainsong differs from it completely in its technique, in its inspiration and in the aim it pursues. It is therefore a mistake to expect of it effects, impressions and sensations which are opposed to its inherent nature.

(*f*) *Religious art*—and this is the sum of all that has so far been said. Exclusively destined for use in the liturgy, closely dependent on words which, for the most part, are taken from Holy Scripture, notably from the psalms, Plainsong is fundamentally a religious art in which any pre-occupation, whether of a profane or even literary kind has no place. It is, in the full sense of the word, a prayer.

## II—ITS TECHNIQUE

To appreciate Plainsong at its true worth, one must bear in mind the considerations of the previous chapter. But if its true beauty is to be revealed, it must above all be considered as a religious art. To limit one's appreciation to its æsthetic qualities, however real these may be, and deliberately to neglect the religious aspect of this music would be to condemn oneself to see only the outer covering without penetrating to the inward substance. Art and prayer are here intimately connected, they cannot be separated and are complementary one to the other.

This unique aim conditions even its musical technique, which is what Bellaigue meant when he said that it was "impregnated and saturated with truth".

Everything in this music combines to give peace, that profound peace so necessary to prayer, which enables the soul joyfully to expand. Anything capable of exciting or weakening man, anything of a nature to arouse his passions or irritate him, the puny, the sentimental or the romantic in our modern music both secular and religious, all are carefully banned from Plainsong.

No doubt the attainment of this ideal was made easier by the conditions under which ancient music came into being, but this is not the whole explanation: Gregorian music has its own special characteristics which are of a different order.

We shall briefly enumerate the basic principles of Gregorian art, its precise place in the realm of music and what may be called its "musicality", of which the main characteristics are its great firmness combined with constant suppleness.

---

(1) CAMILLE BELLAIGUE, *L'Art grec*, in *Les Epoques de la Musique*, p. 56.

**Melody and Modality**

(*a*) The melody is always *diatonic*, that is to say without any chromatic progression. The B alone may be flattened; there is no other accidental.

(*b*) The "*leading note*" is systematically *excluded* and at cadences there is a marked preference for the note before the tonic to be at an interval of a whole tone below it.

(*c*) *Large intervals are rarely heard*, the melody nearly always moves by step.

In contrast to this rigid discipline, great suppleness is given to the melody by the ancient principle of *modality*. The modes could begin on any degree of the scale and each degree could be the basis of a new scale. The scale being and remaining diatonic, the place of the tones and semi-tones in relation to the tonic was modified according to the starting point adopted; so that, whereas in modern music there are only two modes: the major and minor, the older music had as many modes as there are notes in the scale, namely seven. For the sake of simplicity, and in conformity with the medieval classification these may be reduced to four: D,E,F and G. It should be added that, according to the compass of each piece, and this is often fairly restricted, two modes have been derived from each of the primitive modes: on D we have the 1st and 2nd modes, on E the 3rd and 4th modes, on F the 5th and 6th modes, and on G the 7th and 8th modes. Uneven numbers are given to the modes using the upper register of the scale and even numbers to those using the lower register. In the following pages we shall conform to the usual terminology in referring to them.

*The Mode of D* (1st and 2nd modes), which resembles our minor scale without its leading note, is the discreet, restrained, serious mode, often gracious, but always tranquil and contemplative, giving an impression of poise, serenity and peace.
(*Mass XI*, LXT 2704 side 1; *Kyrie* and *Gloria* ad libitum, *Sanctus* and *Agnus Dei XII*, LXT 2705 side 1; Alleluia *Justi epulentur*, LXT 2707 side 1, band one; Communion *Illumina*, LXT 2707 side 2, band seven; *Salve Regina*, LXT 2705 side 2, last band.)

*The Mode of E* (3rd and 4th modes) which is furthest from our modern conception of tonality is inconclusive and seems suspended between heaven and earth. It is the mode of quiet ecstasy—we find B natural coming after F giving a wonderful impression of light. This mode can only be fully appreciated from editions in which the cadences and the primitive modal recitatives on E have been reinstated, i.e., later than the Vatican edition.
(*Sanctus III*, LXT 2704 side 2, band four; *Agnus Dei III*, LXT 2704 side 2, band one; Alleluia *Oportebat*, LXT 2707 side 1, band two; Communion *Jerusalem*, LXT 2707 side 2, band ten; Responsory *Judæa*, LXT 2708 side 1, band one; Responsory *Subvenite*, LXT 2708 side 2, last band.)

*The Mode of F* (5th and 6th modes) recalls our modern major although it cannot be completely identified with it because of the way the ancient composers treat the note B. It is firm in character and at the same time alert, light and fresh.

(Introit *Quasi modo*, LXT 2706 side 1, last band; Short responsory *Verbum caro*, LXT 2705 side 1, second part of band seven.)

*The Mode of G* (7th and 8th modes), which is characterized by the major third G-B natural with F as sub-tonic, a whole tone below the G, sounds the famous tritone F-B natural, sometimes in direct progression. It is the mode of rich sounds, of enlarged intervals (the "super-major" mode as Bourgault-Ducoudray has called it); the mode of rapture, of joyous flights and, in the lower compass, of perfect joy that knows no doubt.
(Communions *Introibo* and *Dicite pusillanimes*, LXT 2707 side 2, bands eight and twelve; Introit *Jubilate Deo*, LXT 2706 side 1, band three; Gradual *Lætatus sum*, LXT 2706 side 2, band four; Alleluia *Deus judex justus*, LXT 2707 side 1, last band.)

This diversity in the modes produces a richness and power of expression further increased by the fact that the modes are not in water-tight compartments and modulations frequently occur from one mode to another. Each cadence gives to the note on which it rests the character of a provisional and passing tonic and that of a modal cadence. And so we get perpetual modal oscillating and suppleness in the flow of the melody, which thus translates in a marvellous manner the most delicate shades of human feeling.

There are a few other points of importance to which we should like to draw attention although they by no means exhaust all that could be said of the flexibility of the Chant's melodic outline.

The great *variety* in the style and length of its pieces which range from the strictest syllabic chant (*Sanctus* and *Agnus Dei XVIII*, LXT 2704 side 1, bands seven and eight; Antiphons *Rubum quem viderat*, and *Diffusa est* LXT 2705 side 2, bands three and seven), or from simple psalmody to the richest vocal blossoming (Gradual *Audi filia*, LXT 2706 side 2, band one; Alleluia *Justi epulentur*, LXT 2707 side 1, band one); from the shortest antiphons moving within an interval of a fourth or even a third, to the longest pieces (Graduals, Offertories, Responsories) which easily cover an octave, spanning a ninth (Gradual *Hæc dies*, LXT 2706 side 2, band three), or tenth (Alleluia *Deus judex justus*, LXT 2707 side 1, last band; Responsory *Collegerunt*, LXT 2708 side 1, band three), or an even wider range (*Gloria IX*, LXT 2704 side 2, band three).

*Leaps of a fifth or even a sixth* which aptly provide a break in the habitual continuity of the melodic outline (Responsories *Collegerunt* and *Animam meam*, LXT 2708 side 1, bands three and four.)

Sometimes there is a suggestion of *chromaticism* which, though veiled, is nevertheless real, but is introduced with such skill that one only recognizes it after it has passed. (Alleluia *Exivi*, LXT 2707 side 1, band three; Antiphon *Læva ejus*, LXT 2705 side 2, band four).

An impression of *radiancy and gentleness* is produced by B natural in conjunction with F (Responsories *Subvenite*, LXT 2708 side 2, last band, *Judæa et Jerusalem* and *Quem vidistis*, LXT 2708 side 1, bands one and two); in other places the direct tritone gives an effect of strength (Antiphon *Ab Oriente*, LXT 2705 side 1, band five), or even harshness (Responsory *Animam meam*, LXT 2708 side 1, band four).

In short, the evolution of Plainsong proceeded with the greatest freedom. Above all, no one should expect to find in this music an initial theme developed on modern lines. We have here something very different, one single musical thought which unfolds freely according to the composer's fancy and according to the words from which it sprang.

**Rhythm**

(*a*) *The indivisible first beat* is the foundation for the whole edifice.

(*b*) *Syncopation is excluded* since by its very nature it tends to disturb the quiet well-ordered flow of the melody, to make for effect and depict passions, and as such is opposed to the spirit of Gregorian prayer which is based on serenity and peace.

While these two factors in no way detract from the firmness and dignity of the melodic outline, with its precise time values (whether binary or ternary), they do make it wonderfully *supple*, since,

(*c*) the rhythm, disengaged from material and mechanical encumbrances, becomes *perfectly free*.

This freedom consists in:

(i) *Freedom* from the shackles of the isochronous measured bar, since binary and ternary groups are freely intermixed; this intermingling of groups of unequal length while maintaining the precision of the rhythm removes even a suggestion of anything mechanical.

(ii) *Freedom from the square phrase* (the usual type of phrase in compositions of the classical period), since in Plainsong there is no pre-established framework.

(iii) *Freedom from the strong beat* which still too often figures in our textbooks although its existence has been disproved by facts both poetical and musical. It must of necessity be banned from music so essentially Latin as Plainsong, in which the rhythm like the melody has grown out of the text, and rests, like the words, on soft endings. This gives us a beautiful continuous melodic outline in which the ictus or touching points contain no notion of stress, and which rises and falls in a series of undulations which may be compared to those of the waves of the sea, giving the melody artistic mellowness and a velvety softness.

(*d*) *Influence of the Latin tonic accent on the whole phrase* of which it moulds both the melody and the rhythm and which it illuminates with its mysterious and spiritual quality (*accentus anima vocis*). The accent is a vital element in the word. It should no longer be looked upon as powerful and heavy, but rather as a restrained and gentle force, as an impetus which is at once brief and light, which raises the whole body of sound and informs it. Except for reasons of phraseology this accent, which is by nature melodic, is placed on the highest pitched note of a word and very often on the up-beat of the rhythm; from there it sheds its light (*Asperges me*, LXT 2704 side 1, band one; Introit *Inclina*, LXT 2706 side 1, band one; Communion *Jerusalem*, LXT 2707 side 2, band ten; Hymn *Ave maris stella*, Simple, LXT 2708 side 2, band eight), thus contributing greatly to the vitality, the lightness, suppleness and taking charm of the ancient melodies.

**Architectural Outline**

Nothing in its modality or in its rhythm can therefore interfere with the flow and free expansion of the Gregorian melody. One might suppose that such freedom of movement would give rise to disorder or even chaos. But the architectural outline of our melodies is perfectly measured, balanced and simple—I will quote Taine's appreciation of Hellenic art:

> ". . . . (the temple) is proportioned to man's senses, . . . . At a hundred paces from the sacred enclosure which surrounds it, one is able to grasp the direction and harmony of its lines. They are, moreover, of such simplicity that only a glance is needed for the whole to be understood. Nothing in this edifice is complicated, bizarre or tormented: three or four elementary geometrical patterns make up its requirements . . . . All these qualities which characterize the life of antiquity are derived from the same cause, which is the simplicity of a civilization without precedent, and all arrive at the same result, the simplicity of a well-balanced soul in which no one group of aptitudes or tendencies has been developed to the detriment of others, to which no special twist has been given, which no function has deformed." (1)

The same can be said of most of our sacred melodies: on paper they cover but a few lines and they can be sung in a few minutes, three or four at most. Take, for instance, the tiny, almost entirely syllabic antiphons of barely one or two lines, which form the basis of the liturgical Office. What gives them their value? Is it their importance, their grandiloquence, their seeking after effect? Most certainly not. Their value lies in the simplicity of their melodic outline, which remains extremely sober and unassertive in style and to which an ancient modality gives wonderful firmness. A small protasis followed by its apodosis, consisting of but a few notes; no embellishments, no searching after effect and only a single melodic line (Antiphons *Asperges me* LXT 2704 side 1, band one, *Domus mea* and others which are sung with psalmody LXT 2705 side 2), These may not represent the whole of Plainsong, but they do contain its essence and in them we shall not seek in vain for something at least of the ideal for which the ancient composers strove.

## CONCLUSION

Gregorian musical technique is therefore entirely adapted to its object and as it were consecrated, and liberated from anything that might impair the firmness, the nobility and purity of the melodic outline or impede the tranquil and harmonious flow of the music. There must be no leading note, no chromaticism, no large intervals, no syncopation, no splitting up of the single beat, no abruptness, but something which is eminently sober, austere, detached. Severe discipline assuredly, but, as Bellaigue has said, we can see how "it saves the Chant from weakness, and what healthy robustness and masculine beauty it conveys to it."

This austerity has its magnificent counterpart in the wonderful suppleness which the chant derives from its modality and rhythm: in the multiplicity of modal scales and frequent modulations which give the melody richness and variety and a power of expression considerably greater than are to be found in our modern musical system; in the complete freedom

(1) *Philosophie de l'art en GRECE*, Paris, Baillère, pp. 68 and 69.

of the ancient rhythm with its consequent liberation from anything suggesting mere brute force or meaningless repetition; in its extremely mobile melodic outline which follows every curve of the varying intensity of sound so as to impart life and warmth to it; in the numerous marks of expression preserved for us in the old manuscripts and which have made complete the restoration of the ancient melodies in both their form and beauty.

Everything in the melody combines to give an impression of calm, of equilibrium, and to create an atmosphere of serenity which enables the soul to expand in joy. This fluid and ethereal music, freed from anything material, wonderfully sober in character, of great distinction, ardent in expression yet always disciplined and controlled, is truly spiritual and able to translate the most delicate shades of feeling in the human heart and soul. It is indeed the ideal instrument for prayer and for the wholly spiritual relations of the soul with God.

We should like here to quote this beautiful passage from the "*Théorie de l'art chrétien*" by the Abbé Georges Duret, in his book on Henri Charlier's sculpture (1)

> "Christian technique can be recognized by a certain austerity, *ab exterioribus ad interiora.* It avoids ornamentation, agitation, distractions; indolence is repugnant to it and it has a horror of morbid pleasures. In order to handle with purity what is material and carnal it has a direct method by which it reaches the essential in each object. There is a certain poverty in its grandeur. From all this it will be clear that a need for periodical reform is as necessary for Christian art as it is for any art.
>
> But if a secret spirit draws art inwards it is only that it may be directed to the heights. *Ab interioribus ad superiora.* Christian art can be recognized by its spiritual radiance. Here is an austerity not melancholy but illuminated by an æsthetic grace, symbol of the true grace. Even when depicting struggle and suffering it remains serene and is peacefully intimate and cordial. A mystical impulse urges the soul on from the moral to the theological virtues, from duty to charity and to a blossoming of spirituality. These conditions are no doubt those of all true art, and all periods of great and balanced achievements have seen them at least partially realized. What is certain is that Christian art as compared with other arts demands of the artist a higher ideal, indeed one that is unique. Thus in safeguarding Christian art the Church safeguards all art."(1)

It need hardly be said that the recorded pieces do not claim to represent every aspect of an art so wide and so varied as Gregorian Chant any more than this brief introduction gives a complete description.(2)

Our intention has been merely to give a general outline and to show by various examples ranging from the purely syllabic to the most ornate chants, the various forms of liturgical song. We believe that, taken as a whole and in spite of inevitable imperfections of detail, these records do give a fairly accurate idea of the rhythm, the expression and the style of Gregorian Chant as interpreted by the Solesmes method.(3)

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(1) *Les Tailles directes d'Henri Charlier.* Librairie du Mont-Vierge, Wépion, 1927, pp. 33-34.

(2) *Cf. La Musicalité du Chant Grégorien,* Monographie X, Desclée, Tournai, 1931.

(3) *Cf. La méthode de Solesmes, ses principes constitutifs, ses règles d'interprétation,* Desclée, Tournai 1951.

For the convenience of the listener we have given a brief explanation of each recorded piece together with musical notation reproduced with the permission of Messrs. Desclée of Tournai, in which the "rhythmic signs" of Solesmes are printed. The vertical line below a note marks a rhythmic "touching point" or ictus; the small horizontal line above a note or group indicates a slight lengthening of that note or group according to the traditional marks of expression in the manuscripts. The pieces from the Mass are taken from the Vatican edition (1908); the others (Antiphons, Responsories, Hymns), are taken from the Monastic Antiphonal, revised by the Monks of Solesmes according to the most recent paleographical documents and published in 1934.

N.B. In order properly to appreciate the true character of these recorded pieces, it is essential that the volume control be set at a moderate level, and that no attempt be made to exaggerate any nuance of expression by varying the setting.

## PUBLISHER'S NOTE

On page 11, translations of the *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei* are grouped together. Throughout the rest of the booklet, the English translation of each piece precedes the musical notation and Dom Gajard's commentary follows it. The separation of the music from the commentary has been avoided wherever possible, but where it does occur, the limitations of page size make it unavoidable.

Those not accustomed to following Gregorian notation will readily be able to do so if they read the clef, wherever it is placed, as C (or doh) in the diatonic scale.

The translations of the Ordinary and Proper of the Mass are by the late Dr. Adrian Fortescue, and are reproduced by kind permission of Messrs. Browne & Nolan, Ltd., Dublin. Dr. Fortescue's translation of the *Veni Creator Spiritus* is reprinted from "Latin Hymns sung at the church of St. Hugh, Letchworth".

## TRANSLATION OF THE ORDINARY OF THE MASS

### Kyrie

Lord, have mercy. Lord, have mercy. Lord, have mercy. Christ, have mercy. Christ, have mercy. Christ, have mercy. Lord, have mercy. Lord, have mercy. Lord, have mercy.

### Gloria

Glory to God in the highest, and on earth peace to men of good will. We praise thee, we bless thee, we adore thee, we glorify thee. We give thee thanks for thy great glory. O Lord God, heavenly King, God the Father almighty. O Lord Jesus Christ, the only-begotten Son. O Lord God, Lamb of God, Son of the Father, who takest away the sins of the world, have mercy upon us. Who takest away the sins of the world, receive our prayer. Who sittest at the right hand of the Father, have mercy upon us. For thou only art holy. Thou only art Lord. Thou only, O Jesus Christ, art most high, together with the Holy Ghost, in the glory of God the Father. Amen.

### Credo

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, born of the Father before all ages; God of God, light of light, true God of true God; begotten not made; consubstantial with the Father; by whom all things were made. Who for us men, and for our salvation came down from heaven: and was incarnate by the Holy Ghost, of the Virgin Mary; and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried. And the third day he rose again according to the scriptures; and ascended into heaven. He sitteth at the right hand of the Father; and he shall come again with glory to judge the living and the dead; and his kingdom shall have no end. And in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who together with the Father and the Son is adored and glorified; who spoke by the prophets. And one holy catholic and apostolic church. I confess one baptism for the remission of sins. And I await the resurrection of the dead, and the life of the world to come. Amen.

### Sanctus

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

### Agnus Dei

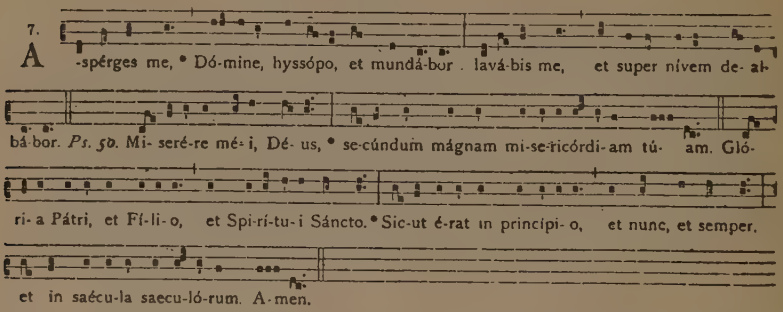
Lamb of God, who takest away the sins of the world, have mercy on us. Lamb of God, who takest away the sins of the world, have mercy on us. Lamb of God, who takest away the sins of the world, grant us peace.

# GREGORIAN CHANT

## VOLUME ONE—No. 1 (LXT 2704)

**Asperges me I** *ad libitum* (Asperges Antiphon—Mode VII)

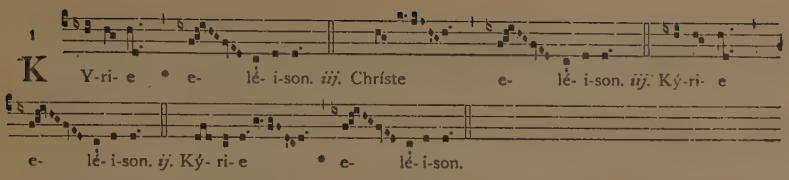
Thou shalt sprinkle me with hyssop, O Lord, and I shall be cleansed: thou shalt wash me, and I shall be made whiter than snow. *Ps. 50.* Have mercy on me, O God, according to thy great mercy. Glory be to the Father and to the Son: and to the Holy Ghost. As it was in the beginning, is now, and ever shall be: world without end, Amen.


7.
A -spérges me, • Dó-mine, hyssópo, et mundá-bor . lavá-bis me, et super nívem de- al-
bá-bor. *Ps. 50.* Mi- seré-re mé- i, Dé- us, • se-cúndum mágnam mi-se-ricórdi-am tú- am. Gló-
ri- a Pátri, et Fí-li- o, et Spi-rí-tu- i Sáncto. • Sic-ut é-rat in princípi- o, et nunc, et semper,
et in saécu-la saecu-ló-rum. A-men.

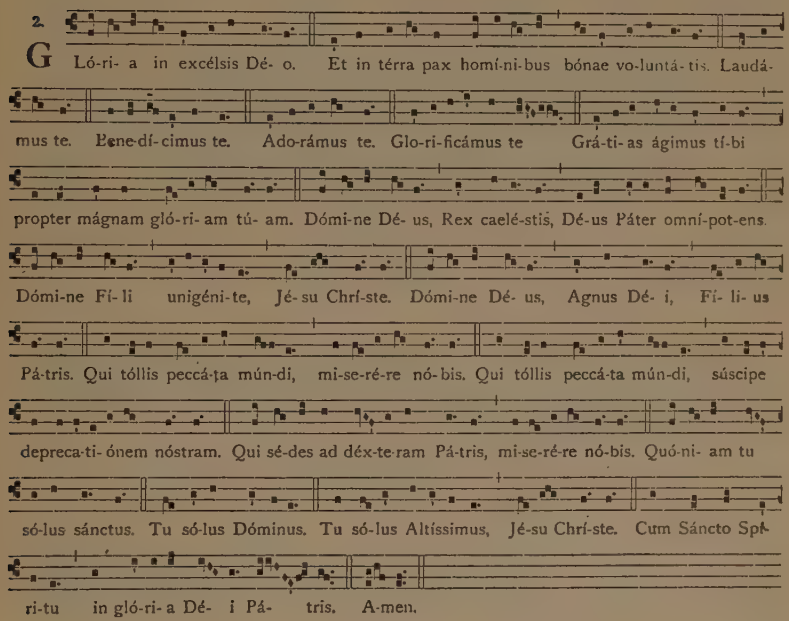
The **Asperges me** in Mode 7, of which the better known version is merely a less happy one, charms us by its direct simplicity and the beauty of its melodic outline. It is of the type of short, slight antiphons of which there are so many in the Gregorian repertoire. Note the effect of airy lightness produced by the accented syllables of *super nivem* coming on the up-beats of the rhythm.

**Mass XI—Kyrie** (Mode I), **Gloria** (Mode II), **Sanctus** (Mode II), **Agnus Dei** (Mode I)

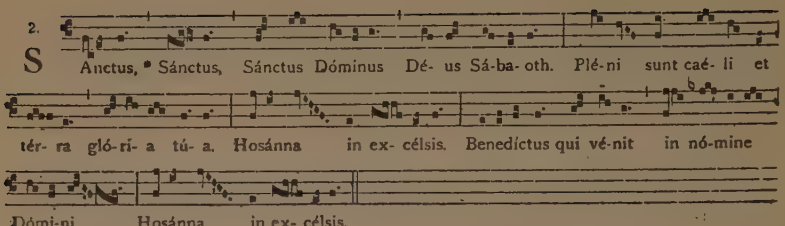
Mass XI, for Sundays throughout the year, is in its simplicity one of the most beautiful in the whole of the Vatican Kyriale. It is typical of the Mode of D in its expression of grave contemplation, and of peace and humble supplication.




The **Kyrie** (Orbis factor) is in Mode 1. In the ascent on *Kyrie* and in the cry of *Christe*, where the voice leaps to upper D, the melody has a note of insistence and pleading. This *Kyrie* is a later development of *Kyrie X ad libitum* which is more sober in feeling and has a simpler melodic outline.

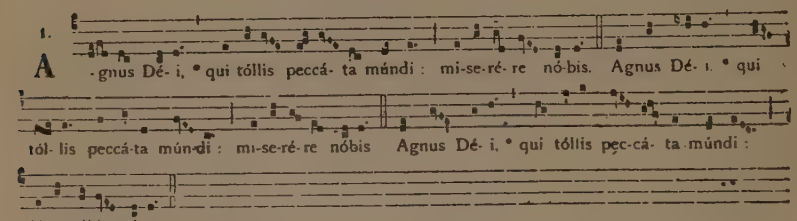

2.
G Ló-ri- a in excélsis Dé- o. Et in térra pax homí-ni-bus bónae vo-luntá-tis. Laudá-
mus te. Bene-dí-cimus te. Ado-rámus te. Glo-ri-ficámus te Grá-ti-as ágimus tí-bi
propter mágnam gló-ri-am tú- am. Dómi-ne Dé- us, Rex caelé-stis, Dé-us Páter omní-pot-ens.
Dómi-ne Fí-li unigéni-te, Jé-su Chrí-ste. Dómi-ne Dé- us, Agnus Dé- i, Fí- li- us
Pá-tris. Qui tóllis peccá-ta mún-di, mi-se-ré-re nó-bis. Qui tóllis peccá-ta mún-di, súscipe
depreca-ti-ónem nóstram. Qui sé-des ad déx-te-ram Pá-tris, mi-se-ré-re nó-bis. Quó-ni- am tu
só-lus sánctus. Tu só-lus Dóminus. Tu só-lus Altíssimus, Jé-su Chrí-ste. Cum Sáncto Spí-
ri-tu in gló-ri-a Dé- i Pá- tris. A-men.

The **Gloria** in Mode 2, moves with ease, but covers a very small range. It remains almost entirely within the fifth C-G (the A is heard only once at the end of the piece) and for the most part, the melody lies between the fourth C-F. This voluntary restriction is emphasized, without producing any effect of monotony, by the repetition in nearly every verse of the same motif: an initial jump of a fourth which is always resolved on to the beautifully rounded cadence of D. As with the swing of the pendulum, this gives an impression of peace and the soul is established in an atmosphere of complete serenity. The piece concludes and finds its consummation in the warm, broad melodic ascent of the last line.


2.
S Anctus, * Sánctus, Sánctus Dóminus Dé- us Sá-ba- oth. Plé-ni sunt caé- li et
tér- ra gló-rí- a tú- a. Hosánna in ex- célsis. Benedíctus qui vé-nit in nó-mine
Dómi-ni. Hosánna in ex- célsis.

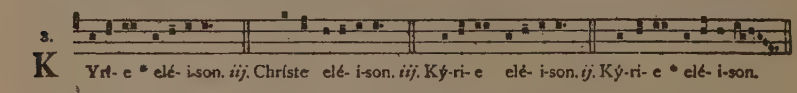
The **Sanctus,** in Mode 2, which is more massively built, is a model of disciplined power. The closely knit yet flowing melodic outline in no way lessens the firmness and dignity of this hymn of praise.

The **Benedictus** sings as it were with the voice of the 'cello, and has a wonderful quality of warmth combined with continuity in its melodic outline.


1.
A -gnus Dé- i, * qui tóllis peccá- ta múndi : mi-se-ré- re nó-bis. Agnus Dé- i, * qui
tól- lis peccá-ta mún-di : mi-se-ré- re nóbis Agnus Dé- i, * qui tóllis pec-cá- ta múndi :
dóna nóbis pácem

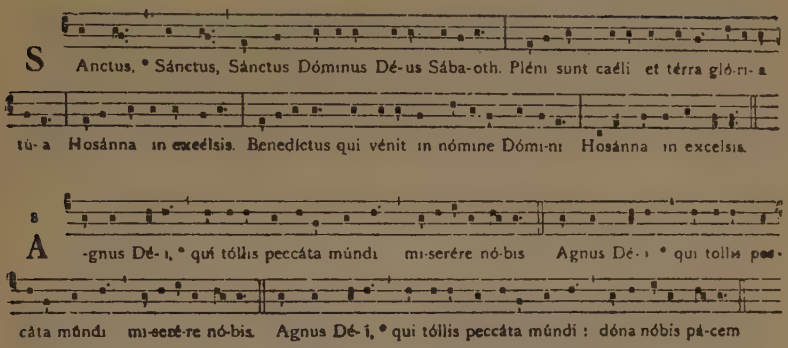
This **Agnus Dei,** in Mode 1, is characterized by the progressive rise in pitch of its three invocations. The first gives an impression of weightiness, the second is lighter and more free and leads to the full blossoming of the melody in the third.

**Mass XVI—Kyrie** (Mode III)



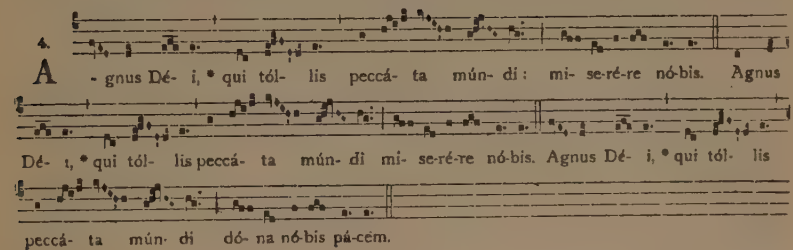

**Kyrie XVI** for ferias throughout the year, in Mode 3, is one of the most ancient and most worthy of respect. It is also one of the most simple. We find, on the one hand, that the accents of *Kyrie* and *Christe* are always on the up-beats of the rhythm, which gives them consequent lightness, whereas the accent of *eleison* is always on the downbeat. Moreover, in the two words *Kyrie* and *eleison* we find identity of melodic outline and rhythm combined with contrasted colouring in the varying intensity of sound. Observe the suppleness of the whole melody, especially in the strange and quite unexpected final descent to E.

**Mass XVIII—Sanctus and Agnus Dei (Mode VIII)**


S
Anctus, * Sánctus, Sánctus Dóminus Dé-us Sába-oth. Pléni sunt caéli et térra gló-ri- a
tú- a Hosánna in excélsis. Benedíctus qui vénit in nómine Dómi-ni Hosánna in excelsis.
A
-gnus Dé- i, * qui tóllis peccáta múndi mi-serére nó-bis Agnus Dé- i * qui tollis pec-
cáta múndi mi-serére nó-bis. Agnus Dé- i, * qui tóllis peccáta múndi : dóna nóbis pá-cem

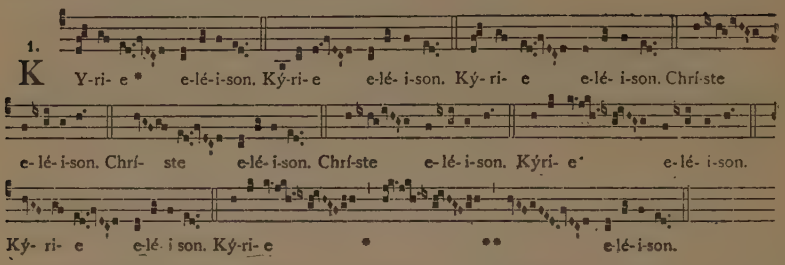
**Sanctus** and **Agnus Dei XVIII** for ferias in Advent and Lent and for Masses of the dead. The *Sanctus* is a simple recitative; both its modality and its true tonic remain uncertain, as the cadences come to rest sometimes on one, sometimes on another of the three notes G, A, B. The *Agnus Dei* is definitely in Mode 8; the major third ringing out above the preceding F seems to shed a radiant light over the melody.

**Mass III—Agnus Dei (Mode IV)**

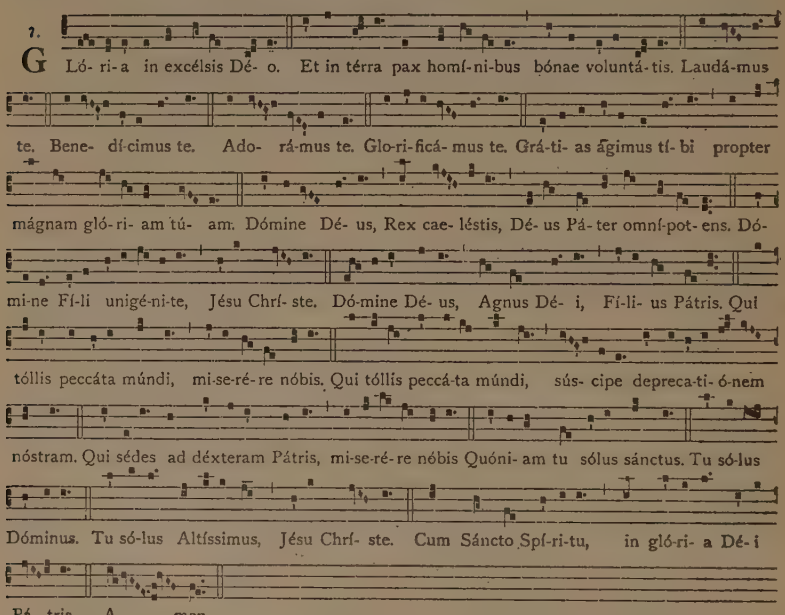

A
- gnus Dé- i, * qui tól- lis peccá- ta mún- di : mi- se-ré-re nó-bis. Agnus
Dé- i, * qui tól- lis peccá- ta mún- di mi- se-ré-re nó-bis. Agnus Dé- i, * qui tól- lis
peccá- ta mún- di dó- na nó-bis pá-cem.

**Agnus Dei III** is in Mode 4. Except for one slight variation in the second intonation, the same melody recurs three times. This piece derives its quality from the quiet, peaceful way in which the melody moves, and from the ardent supplication of its prayer in which there is so much of faith and love—almost certainty—both in the rising melody and in the humility of its descent which is emphasized by the inconclusive character of the cadence on E.

**Mass IX—Kyrie** (Mode I), **Gloria** (Mode VII)

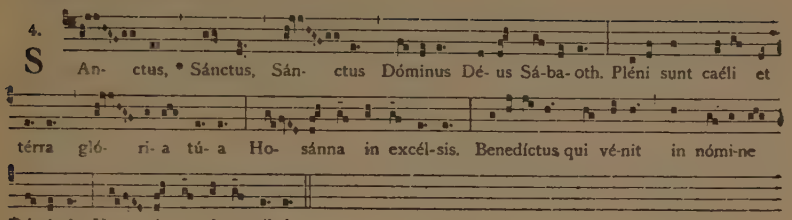

1.
K Y-ri- e * e-lé-i-son. Ký-ri-e e-lé- i-son. Ký- ri- e e-lé- i-son. Chrí-ste
e- lé- i-son. Chrí- ste e-lé- i-son. Chrí-ste e-lé- i-son. Kýri- e e-lé- i-son.
Ký- ri- e e-lé- i son. Ký-ri- e e-lé- i-son.

With **Kyrie IX** (*cum jubilo*) for Feasts of the Blessed Virgin, we return to the Mode of D. It is also in Mode 1, but has a more varied and developed melodic outline than *Kyrie XI.* Its invocations rise in ascending progression from the first to the ninth, but with a few inserted at a lower pitch as if to draw breath and gather energy. The last *Kyries* take up and co-ordinate the various elements of the whole piece.


7.
G Ló- ri- a in excélsis Dé- o. Et in térra pax homí-ni-bus bónae voluntá-tis. Laudá-mus
te. Bene- dí-cimus te. Ado- rá-mus te. Glo-ri-ficá- mus te. Grá-ti- as ágimus tí- bi propter
mágnam gló-ri- am tú- am. Dómine Dé- us, Rex cae- léstis, Dé- us Pá- ter omní-pot- ens. Dó-
mi-ne Fí-li unigé-ni-te, Jésu Chrí- ste. Dómine Dé- us, Agnus Dé- i, Fí-li- us Pátris. Qui
tóllis peccáta múndi, mi-se-ré-re nóbis. Qui tóllis peccá-ta múndi, sús- cipe depreca-ti- ó-nem
nóstram. Qui sédes ad déxteram Pátris, mi-se-ré-re nóbis Quóni- am tu sólus sánctus. Tu só-lus
Dóminus. Tu só-lus Altíssimus, Jésu Chrí- ste. Cum Sáncto Spí-ri-tu, in gló-ri- a Dé- i
Pá- tris. A- men.

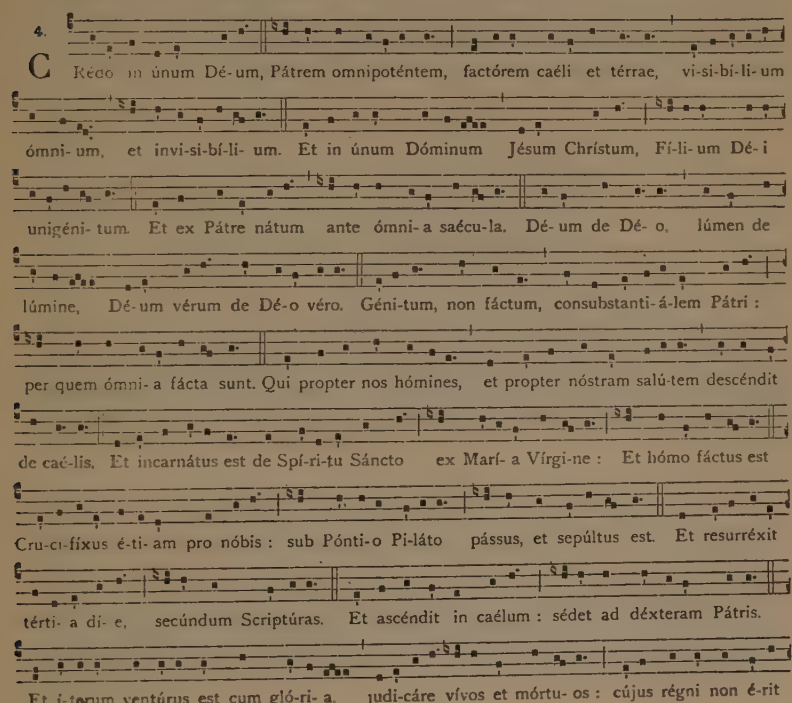
**Gloria IX** is very different from *Glorias XI* and *III ad libitum.* This is partly due to its being in the more joyful and buoyant Mode of G. It is in the nature of an acclamation and has much more movement than the others. Especially in the high parts, the melody is warm and expansive, although it remains perfectly controlled thanks to the firmness of its rhythm and also to that of its ancient modality.

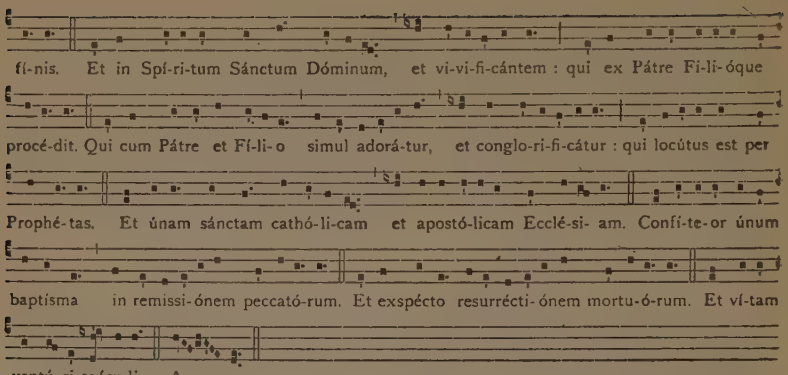
## Mass III—Sanctus (Mode IV)


4.
S An- ctus, • Sánctus, Sán- ctus Dóminus Dé- us Sá-ba- oth. Pléni sunt caéli et
térra gló- ri- a tú- a Ho- sánna in excél-sis. Benedíctus qui vé-nit in nómi-ne
Dómi-ni. Ho- sánna in excél-sis.

In spite of its high-pitched start, twice repeated, but always followed by the same return to the tonic, the melody of **Sanctus III** remains in a low compass where it revolves around E. It is a typical 4th Mode, quiet and meditative. This is no acclamation, but very humble, subdued and loving adoration. The same spirit can be felt even more in the **Benedictus** with its mellow phrase on A and its beautiful undulating curves in which the melody, moving stepwise, brings us back once more to E.

## Credo I (Mode IV)


4.
C Rédo in únum Dé- um, Pátrem omnipoténtem, factórem caéli et térrae, vi-si-bí-li- um
ómni- um, et invi-si-bí-li- um. Et in únum Dóminum Jésum Chrístum, Fí-li- um Dé- i
unigéni- tum. Et ex Pátre nátum ante ómni- a saécu-la. Dé- um de Dé- o, lúmen de
lúmine, Dé- um vérum de Dé-o véro. Géni-tum, non fáctum, consubstanti- á-lem Pátri :
per quem ómni- a fácta sunt. Qui propter nos hómines, et propter nóstram salú-tem descéndit
de caé-lis. Et incarnátus est de Spí-ri-tu Sáncto ex Marí- a Vírgi-ne : Et hómo fáctus est
Cru-ci-fíxus é-ti- am pro nóbis : sub Pónti-o Pi-láto pássus, et sepúltus est. Et resurréxit
térti- a di- e, secúndum Scriptúras. Et ascéndit in caélum : sédet ad déxteram Pátris.
Et i-terum ventúrus est cum gló-ri- a, judi-cáre vívos et mórtu- os : cújus régni non é-rit


fí-nis. Et in Spí-ri-tum Sánctum Dóminum, et vi-vi-fi-cántem : qui ex Pátre Fi-li-óque
procé-dit. Qui cum Pátre et Fí-li-o simul adorá-tur, et conglo-ri-fi-cátur : qui locútus est per
Prophé-tas. Et únam sánctam cathó-li-cam et apostó-licam Eccié-si- am. Confí-te-or únum
baptísma in remissi-ónem peccató-rum. Et exspécto resurrécti-ónem mortu-ó-rum. Et ví-tam
ventú-ri saécu-li. A- men.

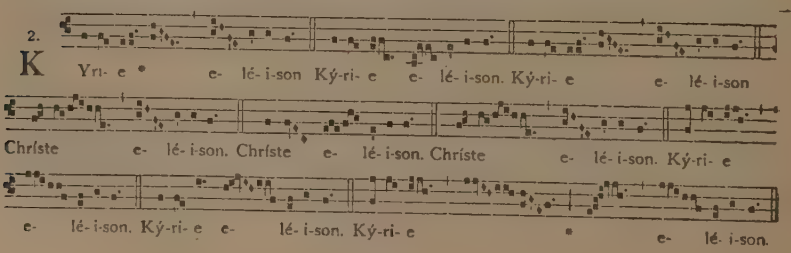
**Credo I,** a simple recitative in the style of psalmody, is not so much an exterior proclamation of belief as a quiet meditation on the truths of our faith. We find here no grandiloquence or superfluous ornamentation, but merely the text chanted on a steady melody of sober character, in three harmoniously balanced sections: a recitation on A with cadence on G, enclosed by two recitations on G, the first ending on E, the second on G. The entire work is put together with the greatest freedom by composers of genius who gave due consideration to the meaning of the words, the length of the phrases and the literary form of the cadences.

## VOLUME ONE—No. 2 (LXT 2705)

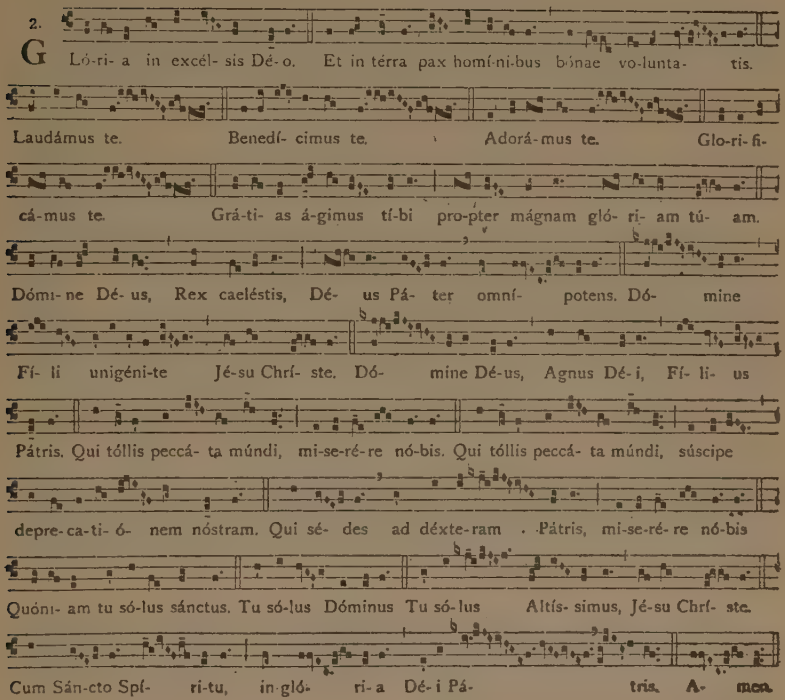
**Kyrie** and **Gloria III** *ad libitum* (Mode II)

**Mass XII—Sanctus** and **Agnus Dei** (Mode II)

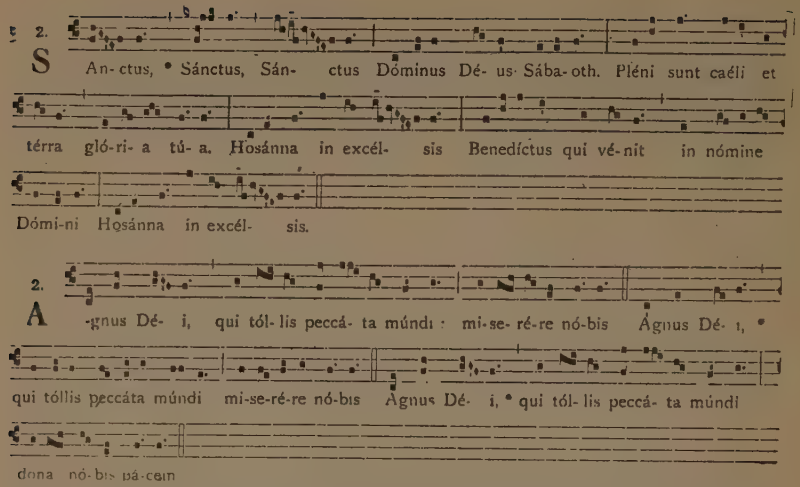
These four pieces from the Kyriale are all in the Mode of D and use the lower part of the modal scale (Mode 2). They are all very fine examples of the Chant in their beautiful melodic outline, in the warmth and energy which they express and in their profoundly spiritual character.


2.
K Yri- e e- lé- i-son Ký-ri- e e- lé- i-son. Ký-ri- e e- lé- i-son
Chríste e- lé- i-son. Chríste e- lé- i-son. Chríste e- lé- i-son. Ký-ri- e
e- lé- i-son. Ký-ri- e e- lé- i-son. Ký-ri- e e- lé- i-son.

**Kyrie III** *ad libitum*. Notice at the very beginning of this *Kyrie* how the heavy *pressus* brings into prominence the whole tone interval below the tonic, and also the low-pitched second invocation, both of which give the melody a robust, virile character. Nothing in the rest of the piece belies this character, not even the progressive ascent of the melody; it is even emphasized by the succession of *pressus* in the upper register of the final phrase.


2.
G
Ló-ri- a in excél- sis Dé- o. Et in térra pax homí-ni-bus bónae vo-lunta- tis.
Laudámus te. Benedí- cimus te. Adorá-mus te. Glo-ri- fi-
cá-mus te. Grá-ti- as á-gimus tí-bi pro-pter mágnam gló- ri- am tú- am.
Dómi- ne Dé- us, Rex caeléstis, Dé- us Pá- ter omní- potens. Dó- mine
Fí- li unigéni-te Jé-su Chrí- ste. Dó- mine Dé-us, Agnus Dé- i, Fí- li- us
Pátris. Qui tóllis peccá- ta múndi, mi-se-ré-re nó-bis. Qui tóllis peccá- ta múndi, súscipe
depre- ca-ti- ó- nem nóstram. Qui sé- des ad déxte-ram . Pátris, mi-se-ré-re nó-bis
Quóni- am tu só-lus sánctus. Tu só-lus Dóminus Tu só-lus Altís- simus, Jé-su Chrí- ste.
Cum Sán-cto Spí- ri-tu, in-gló- ri- a Dé- i Pá- tris. A- men.

**Gloria III** *ad libitum* gives the same impression of virility. In spite of the restricted range in which the melody moves and the multiplicity of its neums it remains intensely alive. A powerful spirit seems to inform the melody as it unfolds in its graceful curves which are of such variety and suppleness, and which respond so readily to the most delicate shades of meaning in the words. The melody then concludes with the splendid affirmation of the final line.


2.
S An- ctus, * Sánctus, Sán- ctus Dóminus Dé- us Sába- oth. Pléni sunt caéli et
térra gló-ri- a tú- a. Hosánna in excél- sis Benedíctus qui vé-nit in nómine
Dómi-ni Hosánna in excél- sis.
2.
A -gnus Dé- i, qui tól- lis peccá- ta múndi : mi-se- ré-re nó-bis Agnus Dé- i, *
qui tóllis peccáta múndi mi-se-ré-re nó-bis Agnus Dé- i, * qui tól- lis peccá- ta múndi
dona nó-bis pá-cem

**Sanctus** and **Agnus Dei XII** are of simpler construction and have the same warmth and inner feeling. Melodic rise and fall succeed each other like ardent prayer and humble submission, in an expression of faith so serene and foreign to our troubled human state.

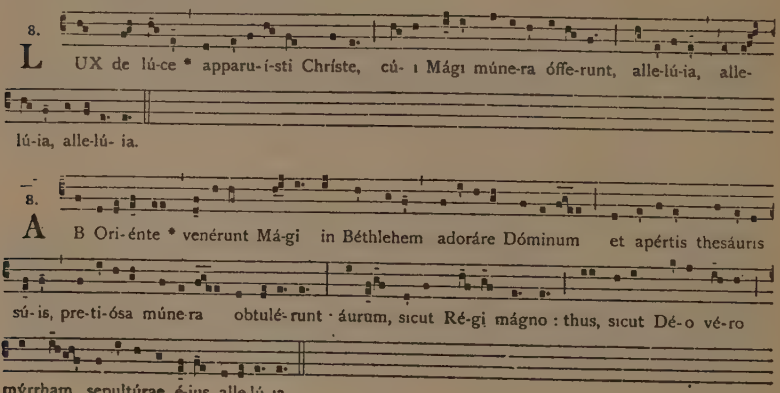
**ANTIPHONS—Lux de luce** and **Ab Oriente** (Epiphany—Mode VIII)

**Lux de luce**

Thou Light of Light hast appeared O Christ, unto whom the Wise Men offer gifts.

**Ab Oriente**

From the East came Wise Men to Bethlehem to worship the Lord: and when they had opened their treasures they presented unto him precious gifts: gold as unto a great King: incense as to the true God: myrrh to foreshow his burial; alleluia.


8.
L UX de lú-ce * apparu-í-sti Chríste, cú- i Mági múne-ra óffe-runt, alle-lú-ia, alle-
lú-ia, alle-lú- ia.
8.
A B Ori-énte * venérunt Má-gi in Béthlehem adoráre Dóminum et apértis thesáuris
sú-is, pre-ti-ósa múne-ra obtulé-runt · áurum, sicut Ré-gi mágno : thus, sicut Dé-o vé-ro
mýrrham, sepultúrae é-jus, alle-lú-ia.

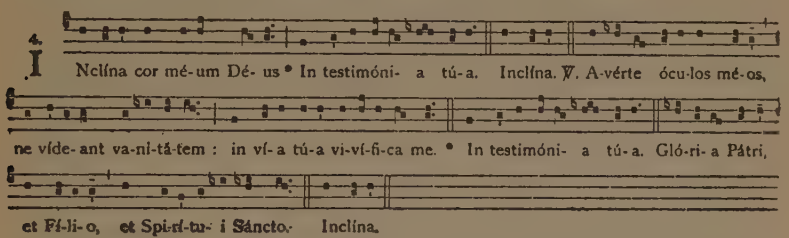
These two antiphons for the Feast of the Epiphany **Lux de luce** and **Ab Oriente** are in the Mode of G. In the first the melody is simple and flowing. In the second it is of more consequence and more animated and its intervals are more varied, but the intentionally recurring proximity of F to B natural, although sometimes harsh, gives it strange depth.

**SHORT RESPONSORIES—Inclina** (Sundays—Mode IV); **Ave Maria** (Ordinary tone—Mode VI); **Verbum caro factum est** (Easter tone—Mode VI); **Ostende nobis** (Advent tone—Mode IV); **De ore leonis** (Passion tone—Simple Mode IV, and Solemn)

*After the short lessons of the Divine Office come short compositions of very simple structure, in dialogue form: short responsories. The following examples of responsories and antiphons are all taken from the Monastic Antiphonal.*

**Inclina**

Incline my heart to thy testimonies. *V.* Turn away my eyes lest they behold vanity: give me new life in thy ways.


4.
I
Nclína cor mé-um Dé- us * In testimóni- a tú-a. Inclína. ℣. A-vérte ócu-los mé-os,
ne víde- ant va-ni-tá-tem : in ví-a tú-a vi-ví-fi-ca me. * In testimóni- a tú-a. Gló-ri- a Pátri,
et Fí-li-o, et Spi-rí-tu- i Sáncto. Inclína.

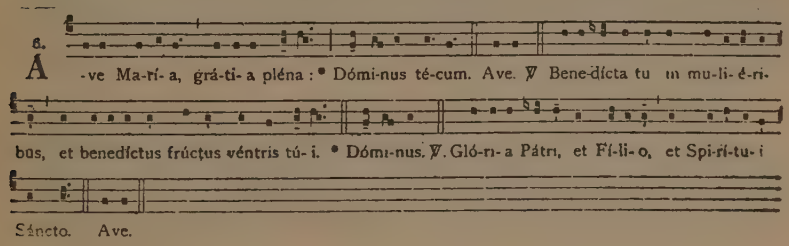
The **Inclina,** sung at Lauds in the monastic rite and at Terce in the Roman rite, is a beautiful prayer and in its quiet meditative force, gentleness and inward devotion is typical of the 4th Mode. It moves in an atmosphere of peace and complete trust.

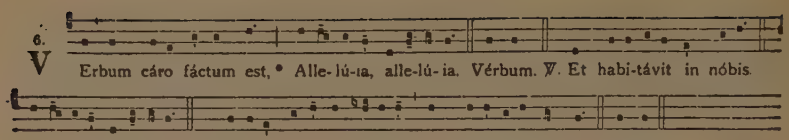
**Ave Maria**

Hail Mary, full of grace: the Lord is with thee. *V.* Blessed art thou among women and blessed is the fruit of thy womb.

**Verbum caro factum est**

The Word was made flesh, alleluia, alleluia. *V.* And dwelt among us.

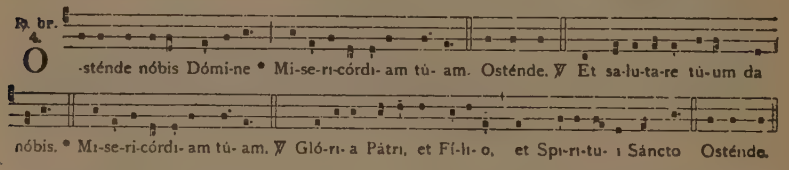

6.
A
-ve Ma-rí- a, grá-ti- a pléna : * Dómi-nus té-cum. Ave. ℣ Bene-dícta tu in mu-li- é-ri-
bus, et benedíctus frúctus véntris tú- i. * Dómi-nus. ℣. Gló-ri- a Pátri, et Fí-li- o, et Spi-rí-tu- i
Sáncto. Ave.


6.
V
Erbum cáro fáctum est, * Alle-lú-ia, alle-lú-ia. Vérbum. ℣. Et habi-távit in nóbis.
* Alle-lú-ia, alle-lú-ia. ℣. Gló-ri-a Pátri, et Fí-li-o, et Spi-rí-tu-i Sáncto Vérbum.

℣ **Ave Maria** (Ordinary tone), **Verbum caro factum est** (Easter tone). The ordinary and paschal (or Easter) tones are light in character, and their melody sounds like an exclamation of happiness. Revolving around its tonic F, the melody hardly goes beyond the modal third. The paschal tone is more syllabic in form, and rings out more joyously as it rises in direct ascent to the dominant for the acclamation of its double *alleluia.*

**Ostende nobis**

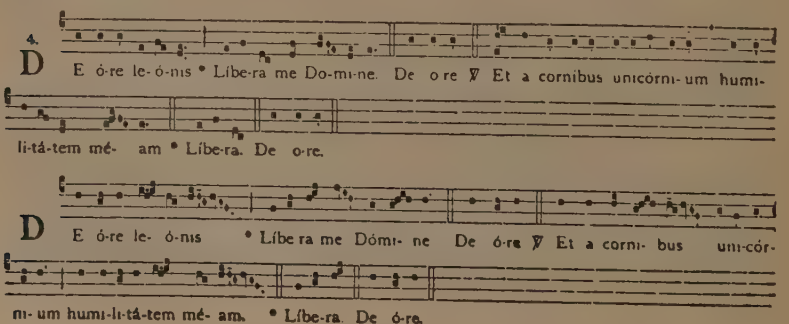
Show unto us, O Lord, thy mercy. *V.* And grant us thy salvation.


℟. br.
4.
O
-sténde nóbis Dómi-ne * Mi-se-ri-córdi- am tú- am. Osténde. ℣ Et sa-lu-ta-re tú-um da
nóbis. * Mi-se-ri-córdi- am tú- am. ℣ Gló-ri- a Pátri, et Fí-li- o, et Spi-ri-tu- i Sáncto Osténde.

**Ostende nobis** (Advent tone). The Advent tone is much more gentle and suggests a quiet meditation. This is because it is a very humble and fervent prayer asking that the Messiah's coming should be hastened, and also because it is in the Mode of E, which may have been purposely chosen. The melody has a caressing and humble quality with chanted passages on F, on E and on A, pausing at times as if in suspense, on G with cadences on E, one of which is preceded by the usual drop of a fourth.

**De ore leonis**

Save me, O Lord, from the lion's mouth. *V.* And my lowliness from the horns of the unicorn.


4.
D
E ó-re le- ó-nis * Líbe-ra me Do-mi-ne. De o re ℣ Et a cornibus unicórni- um humi-
li-tá-tem mé- am * Líbe-ra. De o-re.
D
E ó-re le- ó-nis * Líbe ra me Dómi- ne De ó-re ℣ Et a corni- bus uni-cór-
ni- um humi-li-tá-tem mé- am. * Líbe-ra. De ó-re.

**De ore leonis** (Passion tones). The two tones for the Passion are not in the Vatican edition. They were sung in the Middle Ages in the Beneventan region of Italy, but disappeared centuries ago.

The simple tone is like the Advent tone in its modality of E, and similar to it in its general outline, but it has more movement, more substance, and its cadences are more rounded.

The solemn tone, which is related to a second Mode on A, has a strange and indefinable quality. Although rugged and even harsh in its ascents to B natural and sudden descents to F natural, it becomes wonderfully gentle at its final cadence on A. In this double aspect it admirably expresses the anguish of soul of the suffering Christ, and the resignation of his will to God.

**PSALMODY—Mode I**: Antiphons *Domus mea* and *Ave Maria*; **Mode IV**: Antiphons *Rubum quem viderat* and *Læva ejus*; **Mode VIII (Simple)**: Antiphon *Ecce ancilla Domini*; **Mode VIII (Solemn)**: Antiphon *Cum ortus fuerit*

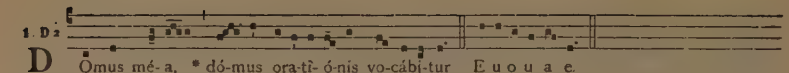
*Psalmody consists of a simple recitative preceded and followed by the singing of an antiphon which determines its character and modal colour. This recitation or chanting in unison is on the dominant of the mode and is punctuated by two melodic cadences, one in the middle (medial) and one at the end (final) of each verse, which underline the verbal cadences. These constitute the only strictly musical element in psalm singing. Apart from these cadences, there remains the text with the requirements of Latin diction and accentuation. The effect is one of great sobriety and dignity in which the quiet flexible rhythm of the words soon captivates both listener and singer. The antiphons which are given here are all taken from the Monastic Antiphonal.*

**Domus mea**

My house shall be called the house of prayer.

**Psalm 109**

The Lord said unto my Lord: Sit thou on my right hand
Until I make thine enemies: thy footstool.
The Lord shall send the rod of thy power out of Sion: be thou ruler even in the midst among thine enemies.
In the day of thy power shall the people offer thee free-will offerings with an holy worship: the dew of thy birth is of the womb of the morning.
The Lord sware, and will not repent: Thou art a priest for ever after the order of Melchisedech.
The Lord upon thy right hand: shall wound even kings in the day of his wrath.
He shall judge among the heathen; he shall fill the places with the dead bodies: and smite in sunder the heads over divers countries.
He shall drink of the brook in the way: therefore shall he lift up his head.
Glory be to the Father and to the Son: and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be: world without end. Amen.




**Psalm 109**

Dixit Dóminus Dómino méo : * Séde a déxtris méis ·

Donec pônam inimícos túos, * scabéllum pédum tuórum.

Vírgam virtútis túae emíttet Dóminus ex Sion * domináre in médio inimicórum tuórum.

Técum princípium in díe virtútis túae in splendóribus sanctórum : * ex útero ante lucíferum génui te.

Jurávit Dóminus et non paenitébit éum : * Tu es sacérdos in aetérnum secúndum órdinem Melchísedech

Dóminus a déxtris túis, * confrégit in díe iraesúae réges.

Judicábit in natiónibus, implébit ruínas : * conquassábit cápita in térra multórum

De torrénte in vía bibet : * proptérea exaltábit cáput.

Glória Pátri, et Fílio, * et Spirítui Sáncto.

Sicut érat in princípio, et nunc, et sémper. * et in saécula saeculórum. Amen

## Ave Maria

Hail Mary, full of grace: the Lord is with thee: blessed art thou among women.

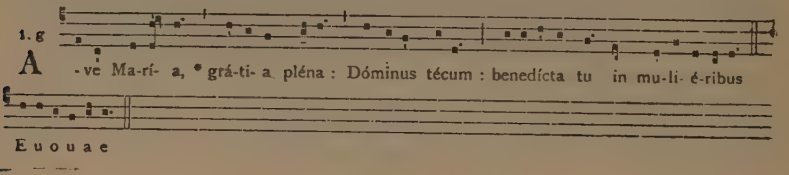
## Psalm 116

O praise the Lord, all ye heathen: praise him, all ye nations.

For his merciful kindness is ever more and more towards us: and the truth of the Lord endureth for ever.

Glory be to the Father and to the Son: and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be: world without end. Amen.




**Psalm 116**

Laudáte Dóminum ómnes géntes * laudáte éum ómnes pópuli :

Quóniam confirmáta est super nos misericórdia éjus : * et véritas Dómini mánet in aetérnum.

Glória Pátri.

Mode 1, which is meditative in character, is given here with endings which are indicated by the intonations of the two antiphons **Domus mea** and **Ave Maria,** both of which have gentle, peaceful melodies. The first is slightly heavier and, reduced to its simplest expression, consists of a *protasis* (or rise) followed by an *apodosis* (or descent). The second antiphon is much lighter and more graceful in form, and sounds like a filial greeting.

## Rubum quem viderat

In the bush which Moses saw unconsumed we recognize the preservation of thy praiseworthy virginity: O mother of God, pray for us.

**Psalm 112**

Praise the Lord, ye servants: O praise the name of the Lord.

Blessed be the name of the Lord: from this time forth for evermore.

The Lord's name be praised: from the rising up of the sun unto the going down of the same.

The Lord is high above all heathen: and his glory above the heavens.

Who is like unto the Lord our God, that hath his dwelling so high: and yet humbleth himself to behold the things that are in heaven and earth.

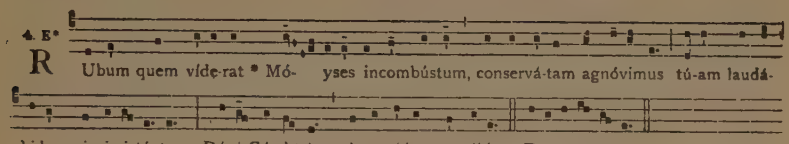
He taketh up the simple out of the dust: and lifteth the poor out of the mire;

That he may set him with princes: even with the princes of his people.

He maketh the barren woman to keep house: and to be a joyful mother of children.

Glory be to the Father and to the Son: and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be: world without end. Amen.


4. E*
R Ubum quem víde-rat * Mó- yses incombústum, conservá-tam agnóvimus tú-am laudá-
bi-lem virgi-ni-tá-tem : Dé- i Gé-ni-trix, intercéde pro nóbis E u o u a e.

**Psalm 112**

L Audáte púeri Dóminum : * laudáte nómen Dómini

Sit nómen Dómini benedíctum, * ex hoc nunc, et usque in saéculum.

A sólis ortu usque ad occásum, * laudábile nómen Dómini

Excélsus super ómnes géntes Dóminus, * et super caélos glória éjus

Quis sicut Dóminus Déus nóster, qui in áltis hábitat, * et humília réspicit in caélo et in térra?

Súscitans a térra ínopem, * et de stércore érigens páuperem :

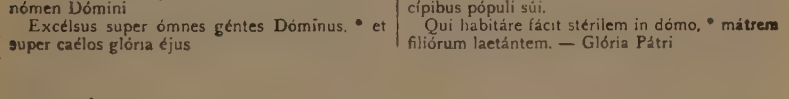
Ut cóllocet éum cum princípibus, * cum princípibus pópuli súi.

Qui habitáre fácit stérilem in dómo, * mátrem filiórum laetántem. — Glória Pátri

**Læva ejus**

His left hand is under my head, and his right hand shall embrace me.

**Psalm 116** *q.v. supra*




**Psalm 116**

L Audáte Dóminum ómnes géntes : * laudáte éum ómnes pópuli :

Quóniam confirmáta est super nos miseri- córdia éjus : * et véritas Dómini mánet in aetérnum.

Glória Pátri

With the antiphon **Rubum quem viderat,** which is probably of oriental origin, Mode 4 is given in its most normal form. With the antiphon **Læva ejus,** a shorter version of psalmody in this mode is used, often called a transposed 4th Mode. In this, a true chromatic alteration actually occurs, but is skilfully dissembled.

**Ecce ancilla Domini**

Behold the handmaid of the Lord: be it done to me according to thy word.

**Psalm 121**

I was glad when they said unto me: We will go into the house of the Lord.

Our feet shall stand in thy gates: O Jerusalem.

Jerusalem is built as a city: that is at unity in itself.

For thither the tribes go up, even the tribes of the Lord: to testify unto Israel, to give thanks unto the name of the Lord.

For there is the seat of judgment: even the seat of the house of David.

O pray for the peace of Jerusalem: they shall prosper that love thee.

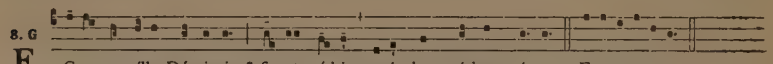
Peace be within thy walls: and plenteousness within thy palaces.

For my brethren and companions' sakes: I will wish thee prosperity.

Yea, because of the house of the Lord our God: I will seek to do thee good.

Glory be to the Father and to the Son: and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be: world without end. Amen.




**Psalm 121**

LÆtátus sum in his quae dícta sunt míhi : * In dómum Dómini íbimus.

Stántes érant pédes nóstri, * in átriis túis Jerúsalem.

Jerúsalem, quae aedificátur ut cívitas : * cújus participátio éjus in idípsum.

Illuc enim ascendérunt tríbus, tríbus Dómini : * testimónium Israel ad confiténdum nómini Dómini.

Quia illic sedérunt sédes in judício, * sédes super dómum Dávid.

Rogáte quae ad pácem sunt Jerúsalem : * et abundántia diligéntibus te.

Fíat pax in virtúte túa : * et abundántia in túrribus túis.

Propter frátres méos et próximos méos, * loquébar pácem de te :

Propter dómum Dómini Déi nóstri, * quaesívi bóna tíbi.

Glória Pátri, et Fílio, * et Spirítui Sancto.

Sicut érat in princípio, et nunc, et sémper, * et in saécula saeculórum. Amen.

Ordinary Psalmody in Mode 8. This is full of life and direct in style. It is given here with a very simple antiphon **Ecce ancilla domini,** in which the trend of the melody is persistently downwards and the rhythm flowing and well balanced.

**Cum ortus fuerit**

When the sun is risen in the sky, you shall see the King of kings coming forth from the Father, like a bridegroom from his chamber.

**Canticle of the Blessed Virgin Mary**

My soul: doth magnify the Lord;

And my spirit hath rejoiced: in God my saviour.

For he hath regarded the lowliness of his hand-maiden: for behold from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me: and holy is his name.

And his mercy is on them that fear him: throughout all generations.

He hath showed strength with his arm: he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat: and hath exalted the humble and meek.

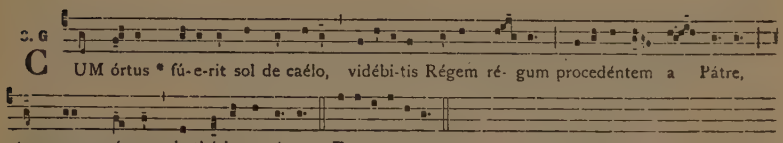
He hath filled the hungry with good things: and the rich he hath sent empty away.

He remembering his mercy: hath holpen his servant Israel.

As he promised to our forefathers: Abraham and his seed for ever

Glory be to the Father and to the Son: and to the Holy Ghost.

As it was in the beginning is now, and ever shall be : world without end. Amen.




**Canticle of the Blessed Virgin Mary**

MAgníficat * ánima méa Dóminum
Et exsultávit spíritus méus * in Déo salutári méo.
Quia respéxit humillitátem ancíllae súae: * ecce enim ex hoc beátam me dícent ómnes generatiónes.
Quia fécit míhi mágna qui pótens est · * et sánctum nómen éjus.
Et misericórdia éjus a progénie in progénies * timéntibus éum.
Fécit poténtiam in bráchio súo * dispérsit supérbos ménte córdis súi.
Depósuit poténtes de séde, * et exaltávit húmiles.
Esuriéntes implévit bónis · * et dívites dimísit inánes.
Suscépit Israel púerum súum, * recordátus misericórdiae súae.
Sicut locútus est ad pátres nóstros, * Abraham, et sémini éjus in saécula.
Glória Pátri, et Fílio, * et Spirítui Sáncto.
Sicut érat in princípio, et nunc, et sémper, * et in saécula saeculórum. Amen.

Solemn Psalmody in Mode 8. This is used only for Gospel Canticles, for the *Magnificat* at Vespers and for the *Benedictus* at Lauds, and has a more ornate medial cadence. It is given here with the magnificent antiphon for the First Vespers of the Nativity, **Cum ortus fuerit,** in which the melody has remarkable depth of feeling and an expression of abiding serenity, which nothing, not even the murmurs of praise on *Regem regum* and *a Patre* can disturb. The antiphon then concludes in a spirit of almost silent contemplation in which the melody seems to pause on and hover over each word.

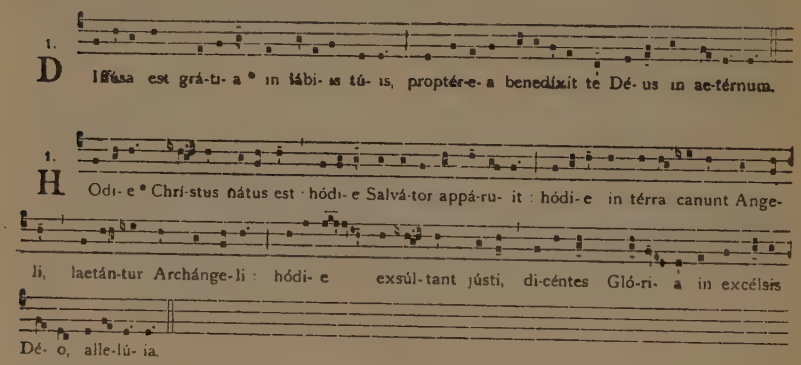
**ANTIPHONS—Diffusa est** and **Hodie Christus natus est** (The Nativity—Mode I)

**Diffusa est**

Grace is poured on thy lips, wherefore God hath blessed thee forever.

**Hodie Christus natus est**

Today Christ is born: today the Saviour has appeared: today angels sing on earth, archangels rejoice: today the just are jubilant saying: Glory to God in the highest, alleluia.


1.
D
Iffúsa est grá-ti- a * in lábi- is tú- is, proptér-e- a benedíxit te Dé- us in ae-térnum.
1.
H
Odi- e * Chrí-stus nátus est : hódi- e Salvá-tor appá-ru- it : hódi- e in térra canunt Ange-
li, laetán-tur Archánge-li : hódi- e exsúl-tant jústi, di-céntes Gló-ri- a in excélsis
Dé- o, alle-lú- ia.

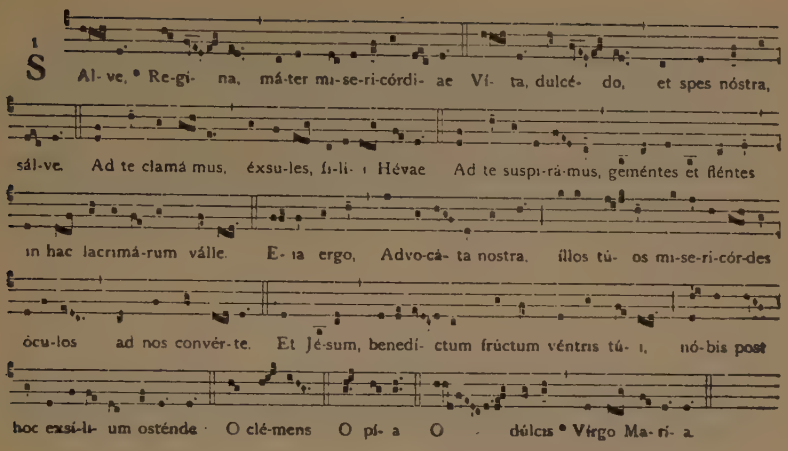
These two antiphons for the Feast of the Nativity are both in Mode 1.

**Diffusa est,** for Matins, has a very simple melody which is sober in outline. It is a quiet and tender contemplation in which purity and lowliness find their true expression.

**Hodie,** for Vespers, has a melody which is exquisitely light and gay, and is much more developed than in the *Diffusa est*; it is divided into two parts of unequal length. The first, built on the dominant, uses A, B flat and G as its *leit-motif* and then makes a lovely ascent to upper D (using B natural as it descends) which seems to shed a radiance over the whole piece. The second part, *Gloria,* etc., in which the melody uses the tonic as its basis, concludes in the same atmosphere of peace.

**Salve Regina** (Mode I)

Hail holy Queen, mother of mercy hail! our life, our sweetness and our hope. To thee do we cry, poor banished children of Eve; to thee do we send up our sighs, mourning and weeping in this vale of tears. Turn then, most gracious advocate, thine eyes of mercy towards us; and after this our exile show unto us the blessed fruit of thy womb, Jesus. O clement, O loving, O sweet Virgin Mary.


1
S Al- ve, * Re-gi- na, má-ter mi-se-ri-córdi- ae Ví- ta, dulcé- do, et spes nóstra,
sál-ve. Ad te clamá mus, éxsu-les, fi-li- i Hévae Ad te suspi-rá-mus, geméntes et fléntes
in hac lacrimá-rum válle. E- ia ergo, Advo-cá- ta nostra, íllos tú- os mi-se-ri-cór-des
ócu-los ad nos convér-te. Et Jé-sum, benedí- ctum frúctum véntris tú- i, nó-bis post
hoc exsí-li- um osténde · O clé-mens O pí- a O dúlcis * Vírgo Ma- rí- a.

**Salve Regina.** This is without doubt the work of Adhemar of Montail, Bishop of Le Puy (1087-1098) who, in France, with Urban II preached the first Crusade. The melody, which has a profound contemplative beauty, takes the form of an ardent supplication. Its lyric power and the depth of its human appeal brought it immediate and prodigious success. It is difficult to establish the earliest version of the melody with any certainty because there are so many variations of detail in the old manuscripts. In some, the melody takes a more massive form, as if under the weight of misery and sin. In others it is lighter and more gracious, because of invincible confidence in the all-powerful mediation of the Blessed Virgin: *Omnipotentia supplex.* This impression is certainly given by the monastic version used here, with the rocking lilt produced by the multiplicity of its neums and ternary rhythms. One is aware, however, of a more solemn note as, for instance, at the beginning and on the deep-pitched *gementes et flentes,* and on the three final supplications—*o clemens, o pia, o dulcis,* which bring us ever closer to Our Lady's motherly care. One has only to abandon oneself to the swaying rhythm of this wonderful cantilena to be captivated by the sweetness, the serenity, the childlike trust which it expresses and the sense of complete security which it conveys.

## VOLUME ONE—No. 3 (LXT 2706)

**INTROITS—Inclina** (15th Sunday after Pentecost—Mode I); **Exsurge** (Sexagesima Sunday—Mode I); **Jubilate Deo** (3rd Sunday after Easter—Mode VIII); **Judica me Deus** (Passion Sunday—Mode IV); **Quasi modo** (Low Sunday—Mode VI)

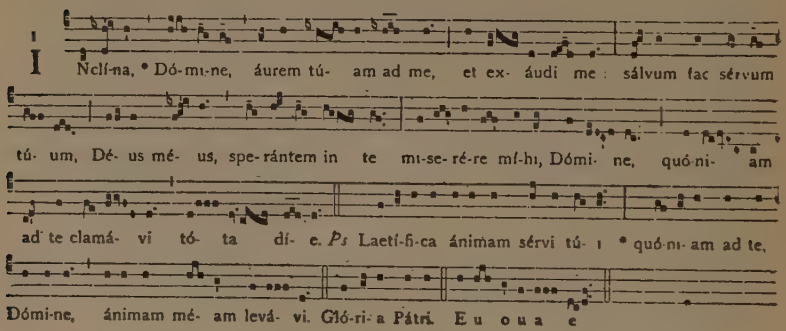
*The Introit is sung at the entry of the priest and his attendants at Mass. It is an ornate antiphon, generally unique to the words used, and very expressive. It is followed by some ornate psalmody which is now reduced to a single verse of a psalm, and by the* Gloria Patri, *after which the Introit is repeated.*

**Inclina**

Bow down thine ear, O Lord, to me, and hear me: save thy servant, O my God, that trusteth in thee: have mercy on me O Lord, for I have cried to thee all the day. *Ps.* Give joy to the soul of thy servant; for to thee, O Lord, I have lifted up my soul.

Glory be to the Father, and to the Son: and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be: world without end. Amen.


I
Nclí-na, * Dó-mi-ne, áurem tú- am ad me, et ex- áudi me : sálvum fac sérvum
tú- um, Dé- us mé- us, spe-rántem in te mi-se-ré-re mí-hi, Dómi- ne, quó-ni- am
ad te clamá- vi tó- ta dí- e. Ps Laetí-fi-ca ánimam sérvi tú- i * quó-ni- am ad te,
Dómi-ne, ánimam mé- am levá- vi. Gló-ri-a Pátri. E u o u a e

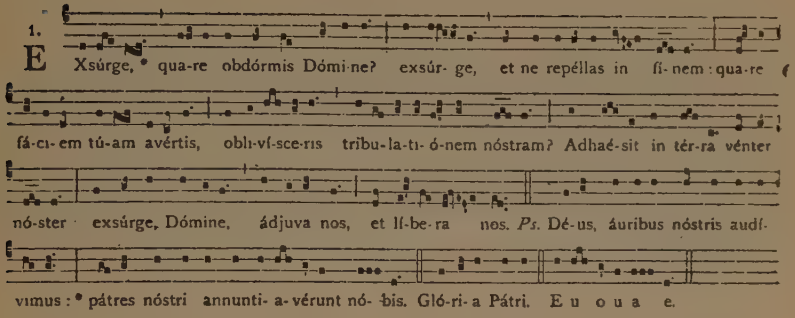
The **Inclina** in Mode 1 is an earnest prayer to God or rather a positive leaning upon Him, and is most moving in its expression of fervour. Its three phrases differ considerably both in mood and in movement. The first is an ardent supplication centring on the dominant of the Mode and reaffirmed by a heavy drop to the tonic. The second phrase moves more rapidly and in its ascent covers the whole melodic scale; note the expression of joyous expansion and complete confidence on the word *sperantem* (the B flat giving way to B natural). The third phrase, a gentle rocking theme, drops steadily in pitch and falls in a cascade of thirds brightened by the light accents on the up-beats of the rhythm. The melody then rises once again and concludes in an atmosphere of touching and complete surrender.

**Exsurge**

Arise, why sleepest thou, O Lord? Arise, and cast us not off to the end. Why turnest thou thy face away, and forgettest our trouble? Our belly hath cleaved to the earth: arise, O Lord, help us and deliver us. *Ps.* O God, we have heard with our ears: our fathers have declared to us.

Glory be to the Father, and to the Son: and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be: world without end. Amen.


1.
E Xsúrge, * qua-re obdórmis Dómi-ne? exsúr- ge, et ne repéllas in fi-nem : qua-re
fá-ci-em tú-am avértis, obli-ví-sce-ris tribu-la-ti-ó-nem nóstram? Adhaé-sit in tér-ra vénter
nó-ster exsúrge, Dómine, ádjuva nos, et lí-be-ra nos. *Ps.* Dé-us, áuribus nóstris audí-
vimus : * pátres nóstri annunti- a-vérunt nó- bis. Gló-ri-a Pátri. E u o u a e.

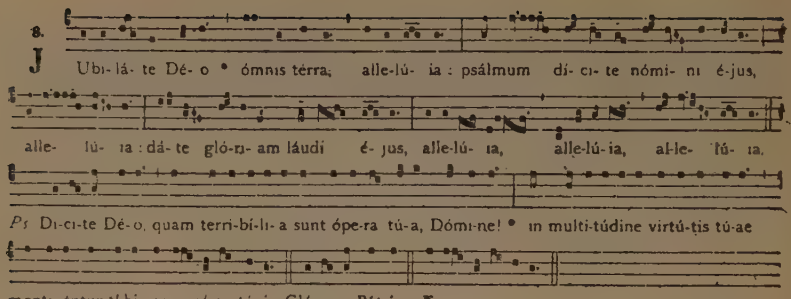
The **Exsurge,** also in Mode 1, has none of the gentleness or spirit of humble supplication which belongs to the *Inclina*, nor even the habitual restraint which is so characteristic of Gregorian prayer. Direct in expression, almost harsh, one might even say that it touches on the dramatic. It seems boldly and familiarly to summon, even challenge God to wake from his sleep, to rise up and save at last those who are overwhelmed with suffering. Note particularly how at the start the melody, enclosed between the first and second *exsurge*, makes a vigorous ascent; then after a more elaborate phrase in which both reproach and a plea for pity are expressed, another *exsurge Domine*, in syllabic form, bursts forth like a cry.

**Jubilate Deo**

Shout with joy to God, all the earth, alleluia; sing ye a psalm to his praise. Alleluia, alleluia, alleluia. *Ps.* Say unto God, how terrible are thy works, O Lord! In the multitude of thy strength thy enemies shall lie to thee.

Glory be to the Father, and to the Son: and to the Holy Ghost.

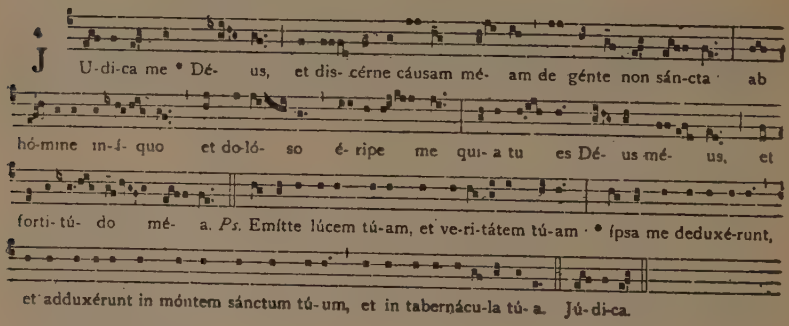
As it was in the beginning, is now, and ever shall be: world without end. Amen.


8.
Ubi-lá-te Dé-o * ómnis terra, alle-lú-ia : psálmum dí-ci-te nómi-ni é-jus,
alle-lú-ia : dá-te gló-ri-am láudi é-jus, alle-lú-ia, alle-lú-ia, alle-lú-ia,
Ps Di-ci-te Dé-o, quam terri-bí-li-a sunt ópe-ra tú-a, Dómi-ne! * in multi-túdine virtú-tis tú-ae
menti-éntur tí-bi inimí-ci tú-i Gló-ri-a Pátri E u o u a e.

The **Jubilate Deo,** in Mode 8, is a hymn of praise. It is moreover in the mode of G; no wonder then if a clear note of vibrating warmth runs through it whether we consider the semi-syllabic opening phrase or the beautiful melodic curves of the second phrase over which the intentional bringing together of F and B natural seems to shed a kind of radiance. The introit ends with the three-fold *alleluia* in which the melody first descends, then, rising again suddenly from the sub-tonic, gives forth its joyous acclamation.

**Judica me Deus**

Judge me, O God, and distinguish my cause from the nation that is not holy: deliver me from the unjust and deceitful man, for thou art my God and my strength. *Ps.* Send forth thy light and thy truth: they have conducted me and brought me unto thy holy hill, and into thy tabernacles. Judge me.


4
U-di-ca me * Dé-us, et dis-cérne cáusam mé-am de génte non sán-cta ab
hó-mine in-í-quo et do-ló-so é-ripe me qui-a tu es Dé-us mé-us, et
forti-tú-do mé-a. Ps. Emítte lúcem tú-am, et ve-ri-tátem tú-am * ípsa me deduxé-runt,
et adduxérunt in móntem sánctum tú-um, et in tabernácu-la tú-a. Jú-di-ca.

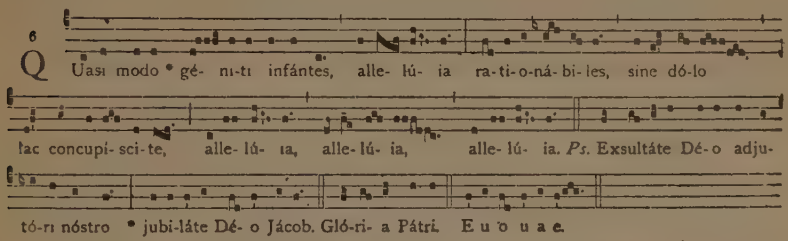
**Judica me Deus,** in Mode 4, tells us of Christ's lament during His Passion in a sorrowful and suppliant melody of which the outline is rounded yet firm (there are several direct attacks on high notes as well as reiterated sustained high notes). It remains, at the same time, gentle in character,

partly because it is in the admirable mode of E. As the melody gradually ascends, feeling is intensified until it suddenly takes shape on the cry of anguish of *Eripe* which the voice attacks abruptly on B natural. After this the tone of the piece changes notably ; the lament ceases and we hear only the moving acknowledgement of the suffering soul as it leans upon the One who is its God and its strength.
There are unfortunately a number of B flats in this piece—notably one at the end—which mar its beauty. These should be eliminated.

**Quasi modo**

As new-born babes, alleluia, desire the rational milk without guile. Alleluia, alleluia, alleluia. *Ps.* Rejoice to God our helper: sing aloud to the God of Jacob.

Glory be to the Father, and to the Son: and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be: world without end. Amen.

6
Quasi modo * gé- ni-ti infántes, alle- lú- ia ra-ti-o-ná- bi-les, sine dó-lo
lac concupí- sci-te, alle- lú- ia, alle- lú- ia, alle- lú- ia. *Ps.* Exsultáte Dé- o adju-
tó-ri nóstro * jubi-láte Dé- o Jácob. Gló-ri- a Pátri. E u o u a e.

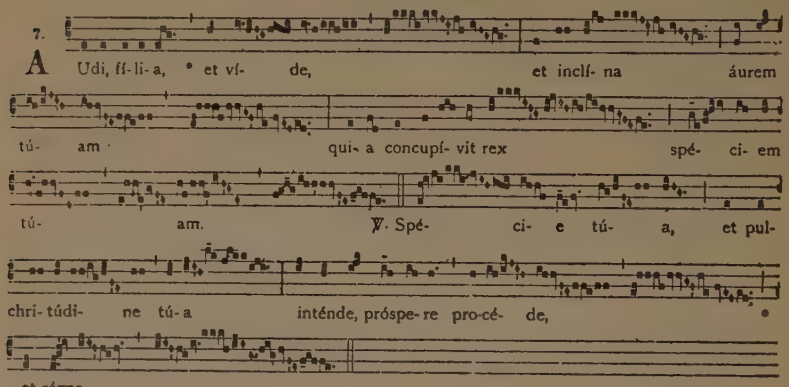
**Quasi modo.** This introit is in Mode 6, the mode of which the chief qualities are lightness and grace. Note how in this piece all—words, melody, feeling—is pure and of childlike simplicity as of new-born babes symbolized in the newly baptized, grouped around the altar in their robes of white. Joy is everywhere: in the syllabic writing of the opening phrase, in the lively movement of the melody, in the succession of thirds and, above all, in the joyous outburst of the *alleluias.*

**GRADUALS—Audi filia** (St. Cecilia—Mode VII); **Omnes de Saba** (Epiphany—Mode V); **Hæc dies** (Easter—Mode II); **Lætatus sum** (4th Sunday in Lent—Mode VII); **Timete Dominum** (All Saints—Mode I)

*The Gradual, formerly called Responsory-gradual, is always a very elaborate composition. It is sung immediately after the Epistle, and its function resembles that of the chorus in Greek tragedy. It is made up of two parts: the Gradual itself and the verse, both of which are equally ornate. The verse is generally high pitched so that a Gradual uses the whole compass of a mode, whereas shorter pieces, as has already been said, keep within either the upper or the lower part of a modal scale. The Gradual proper used to be repeated after the verse, but this custom, although still allowed, is, in practice, obsolete.*

**Audi filia**

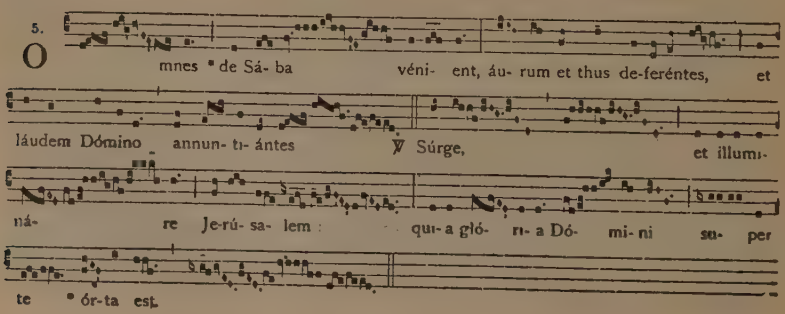
Hearken, O daughter, and see and incline thine ear; for the King hath greatly desired thy beauty. *V.* With thy comeliness and thy beauty set out, proceed prosperously and reign.


7.
A Udi, fí-li-a, * et ví- de, et inclí- na áurem
tú- am · qui- a concupí- vit rex spé- ci- em
tú- am. ℣. Spé- ci- e tú- a, et pul-
chri- túdi- ne tú- a inténde, próspe- re pro-cé- de, *
et régna.

**The Audi filia** is a long lyrical outpouring in which God invites the soul to respond to His call. The melody lies almost entirely in the upper part of the scale of G. It is an authentic 7th Mode with its characteristic melodic flights. This particular Gradual has an expression of radiant and exuberant joy. With a wonderfully free and unhindered suppleness the melody unfolds in a medley of light vocalizations covering the whole scale, which answer one another continuously. Even the cadences are only short breathing spaces which, far from arresting the movement, seem to be there merely to allow for further joyous outbreaks.

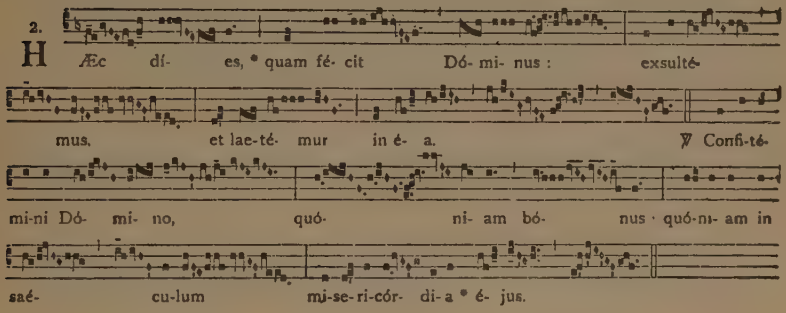
**Omnes de Saba**

All they from Saba shall come, bringing gold and frankincense, and showing forth praise to the Lord. *V.* Arise and be enlightened, O Jerusalem, for the glory of the Lord is risen upon thee.


5.
O mnes * de Sá- ba véni- ent, áu- rum et thus de-feréntes, et
láudem Dómino annun- ti- ántes ℣ Súrge, et illumi-
ná- re Je-rú- sa- lem : qui- a gló- ri- a Dó- mi- ni su- per
te * ór-ta est.

The text of **Omnes de Saba** tells us of the coming of the Magi on the birth of the Messiah. Although the melodic flights in this Gradual are not those of a 7th Mode (it is in fact in Mode 5) the melody does nevertheless express devotion soberly, perhaps even more profoundly. The great beauty of this Gradual lies in its verse. This is a warm exhortation to Jerusalem to realize all that God has done for her and to rejoice in it. As a musical composition of powerful expression it is a work of genius. Notice how the melody rises twice: first in a vigorous, almost abrupt attack on the dominant (a fifth above what precedes it) on *surge* 'arise!' and then again, as if in wonder at the splendour of divine illumination *illuminare* and *gloria Domini*, and on the contrary seems to return upon itself at the thought of Jerusalem as the object of such illumination. One knows all that this name meant to both Jews and Christians—and what wonderful tenderness is expressed on the simple words *super te*!

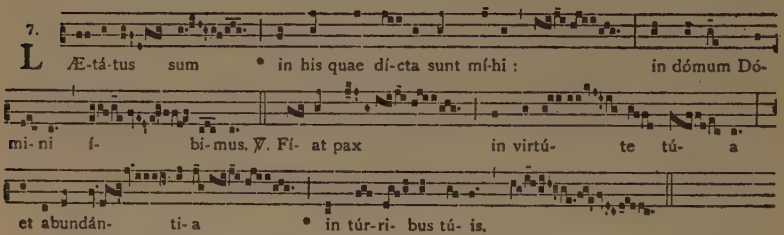
**Hæc dies**

This is the day which the Lord hath made: let us be glad and rejoice therein. *V.* Give praise to the Lord, for he is good: for his mercy endureth for ever.

2.
H Æc dí- es, * quam fé- cit Dó- mi- nus : exsulté-
mus, et lae-té- mur in é- a. ℣ Confi-té-
mi-ni Dó- mi- no, quó- ni- am bó- nus · quó-ni- am in
saé- cu-lum mi-se-ri-cór- di-a * é- jus.

In a truly magnificent melody the **Hæc dies** sings of Christ's resurrection —of a day unique in the history of the world and its redemption, of the Feast of Easter and its place in the Christian year. It is a song of triumphant joy, but which in substance is no more than an adaptation of a theme which recurs frequently in the Gregorian repertoire. It is, moreover, a well chosen theme (note the joy expressed on *exsultemus et lætemur in ea*) and handled by a composer of genius who, without in any way damaging the harmonious development of the melodic line, has managed with consummate skill to introduce notable modifications on the most important words. This can be seen in, for instance, the liveliness, joy and youthful fervour expressed in the melody on the opening words *Hæc dies quam fecit Dominus* and especially in the first part of the verse in which lightness, fluency and a kind of spiritual rapture on the words *confitemini Domino* change gradually into deep admiration and then into wonder on *quoniam bonus* with its extraordinary flight to high G on *quoniam* and the melody's lingering insistence on the word *bonus*.

**Lætatus sum**

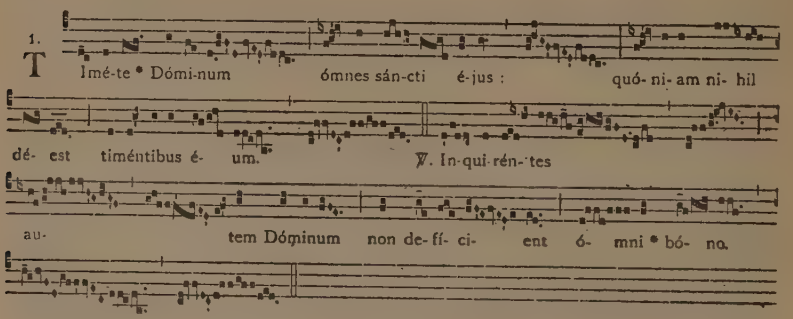
I rejoiced at the things that were said to me: We shall go into the house of the Lord. *V.* Let peace be in thy strength, and abundance in thy towers.




**Lætatus sum.** This gradual, in Mode 7, is full of light and shade. The melody starts in the higher part of the scale with the joyous affirmation of the good news to be announced, but descends on the words describing the event 'we shall go into the house of the Lord' and seems to draw itself together, remaining almost entirely within the modal fifth G-D. Then comes a fresh start, very marked and emphatic. Joy, quiet meditation, certainty, such are the feelings and thoughts suggested by the melody as it unfolds. The verse follows in an expression of buoyant enthusiasm in which what might be called the leitmotif of the piece recurs twice.

**Timete Dominum**

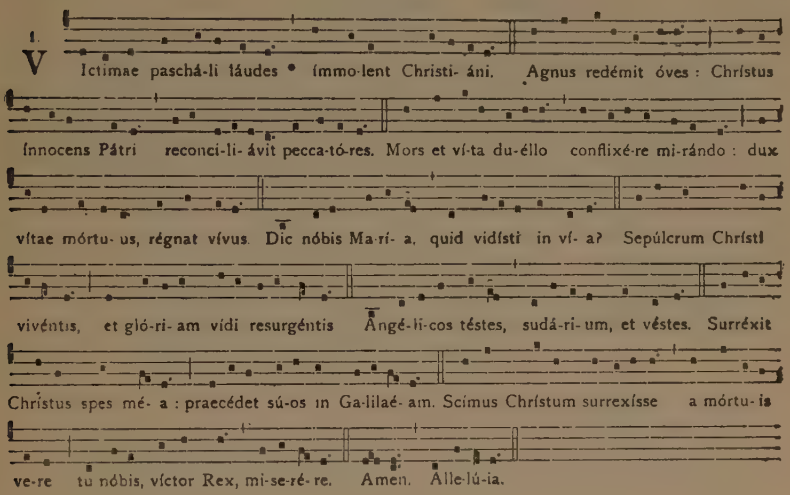
Fear the Lord, all ye his saints: for there is no want to them that fear him. *V.* But they that seek the Lord shall not be deprived of any good.


1.
T Imé-te * Dómi-num ómnes sán-cti é-jus : quó- ni- am ni- hil
dé- est timéntibus é- um. ℣. In-qui-rén-tes
au- tem Dóminum non de-fí- ci- ent ó- mni * bó- no.

The **Timete Dominum** has the serene gravity which characterizes Mode 1, but with an added quality of spirituality. In graceful and beautifully balanced curves, the melody expresses the perfect security felt by those who seek after God. This sense of security is re-affirmed on the word *nihil*, which stands out clearly in the upper register, and is maintained throughout the tender meditation of the verse.

**SEQUENCE—Victimæ paschali laudes** (Easter—Mode I)

Forth to the paschal Victim, Christians, bring your sacrifice of praise. The Lamb redeems the sheep; and Christ, the sinless One hath to the Father sinners reconciled. Together, death and life in a strange conflict strove. The Prince of life, Who died, now lives and reigns. What sawest thou, Mary, say, as thou wentest on the way? I saw the tomb wherein the Living One had lain: I saw His glory as He rose again; napkin and linen clothes, and angels twain: Yea, Christ is risen, my hope, and He will go before you into Galilee. We know that Christ indeed has risen from the grave: Hail, thou King of Victory, have mercy, Lord, and save. Amen. Alleluia.


V
Victimae paschá-li láudes • ímmo-lent Christi- áni. Agnus redémit óves : Chrístus
ínnocens Pátri reconci-li- ávit pecca-tó-res. Mors et ví-ta du-éllo conflixé-re mi-rándo : dux
vítae mórtu- us, régnat vívus. Dic nóbis Ma-rí- a, quid vidísti in ví- a? Sepúlcrum Chrísti
vivéntis, et gló-ri- am vídi resurgéntis Ángé-li-cos téstes, sudá-rí- um, et véstes. Surréxit
Chrístus spes mé- a : praecédet sú-os in Ga-lilaé- am. Scímus Chrístum surrexísse a mórtu- is
ve-re tu nóbis, víctor Rex, mi-se-ré- re. Amen. Alle-lú-ia.

**Victimæ paschali.** This sequence, in Mode I, is charming both in its freshness and naïve expression. It is a dialogue entirely in syllabic form. It concludes joyfully with a melodic flight on the words *scimus Christum surrexisse* followed by a broad descending curve with a note of strong affirmation and finally by an ardent prayer on a firmly emphasized rhythm.

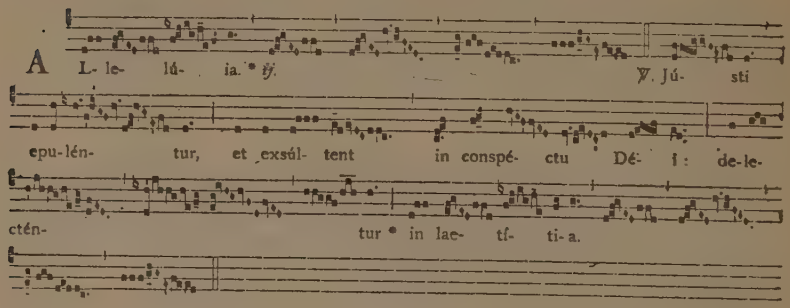
## VOLUME ONE—No. 4 (LXT 2707)

**ALLELUIAS—Justi epulentur** (Common of Martyrs—Mode I); **Oportebat** (3rd Sunday after Easter—Mode IV); **Exivi a Patre** (5th Sunday after Easter—Mode VII); **Domine Deus meus** (2nd Sunday after Pentecost—Mode I); **Deus judex justus** (3rd Sunday after Pentecost—Mode VIII)

*The word* alleluia *generally suggests an acclamation, but the liturgical piece of this name does not necessarily do so—far from it. The* Alleluia *does, in fact, fulfil the same function as the Gradual, and is like it in structure, with this difference, that in place of the Gradual proper, we have only a long vocalization on the final syllable of the word* alleluia. *This vocalization or melisma is repeated at the end of the verse. In spite of what is usually thought, an* Alleluia *is not necessarily a joyful piece. The vocalization is generally inspired by the words of the verse to which it gives expression: this is the famous jubilus of the ancient composers which has given rise to so many creations of wonderful beauty.*

**Justi epulentur**

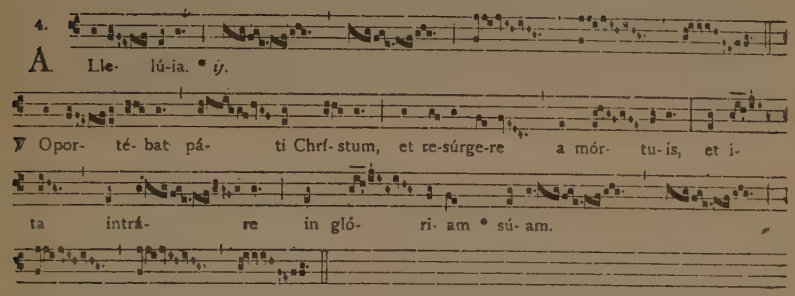
Let the just feast, and rejoice before God: and be delighted with gladness. Alleluia.




The *Alleluia* **Justi epulentur,** in Mode 1, has a festive character as it sings of the joy and exultation of the Saints in Paradise in the presence of God. The melody is full of life and extremely supple. It has great beauty of outline, both in its initial vocalization with the lovely rebound in the third section, and in various details of the verse, particularly on the word *delectentur*. And yet, in spite of its fluidity, how wonderfully controlled the melody remains, and with what consummate art it is brought to a peaceful conclusion!

**Oportebat**

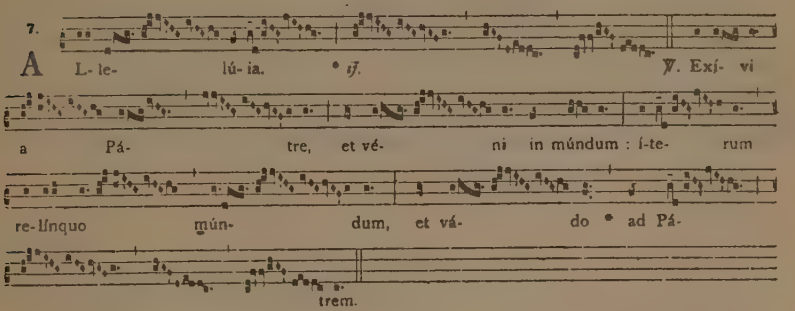
It behoved Christ to suffer and to rise from the dead, and so to enter into his glory. Alleluia.




*Alleluia* **Oportebat.** No joy is expressed in this *Alleluia.* It is a meditation on Christ's Passion, considered as the necessary price of His glory. It was necessary for " Christ to suffer and rise again from the dead and so (*et ita*) to enter into His glory". The *Alleluia* is in Mode 4, the ideal mode for the expression of pure ecstasy. With only one exception, the cadences are all on the inconclusive E. One cannot listen without being moved to this closely knit, heavy vocalization, made even more weighty by the use of constant repetition, and as mysterious in form and accent, as in its skilfully handled conclusion. In the verse, the melody descends to low A on *resurgere,* and gives special emphasis in the upper register to these essential words *et ita* and *in gloriam.*

**Exivi a Patre**

I came forth from the Father, and am come into the world: again I leave the world, and go to the Father. Alleluia.

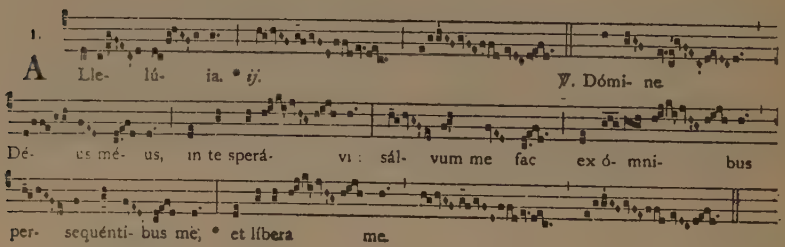



The *Alleluia* **Exivi a Patre** stands apart among Gregorian melodies. It is unusual even in the frequent recurrence of the same formulæ and

there is, moreover, something exotic in the character of its melody. It ends in an unexpected modulation from minor to major. The initial D, which serves as the tonic throughout the piece and is the basis of its musical structure, is suddenly treated as the dominant (D) of the final cadence on G, both at the end of the jubilus, and at the end of the verse. Although no B flat is actually heard throughout the piece, the sounding of B natural at the end does give the impression of a true modulation to the mode of G. Intense life flows through these musical formulæ with their ternary rhythms, their intervals of a fourth and constant rebounding in the melody.

**Domine Deus meus**

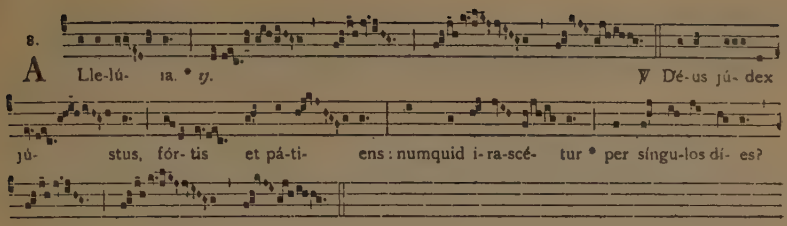
O Lord my God, in thee have I put my trust: save me from all them that persecute me, and deliver me. Alleluia.




**Domine Deus meus** is in Mode 1. By the small range which it covers, by its downward moving and undulating curves and by its gentle character, the melisma of this *Alleluia* is in singular contrast to that of the preceding one. In the verse, however, movement and animation gradually make themselves felt. Notice particularly the three-fold cry of ardent faith and humble supplication in the course of which the melody covers the whole scale from lower to upper D. Each phrase is made up of an important *protasis* followed by an *apodosis*, and is of the same melodic pattern. This procedure is characteristic of both Gregorian composition and the spirit of the mode of D.

**Deus judex justus**

God is a just judge, strong and patient: is he angry every day? Alleluia.



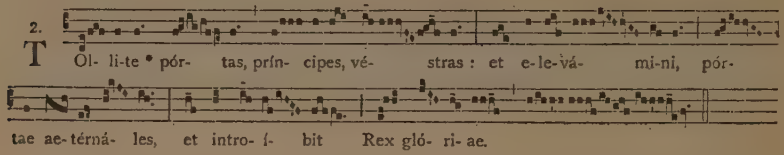

The *Alleluia* **Deus judex justus,** in Mode 8, gives a wonderful impression of warmth and power. This is particularly noticeable in the jubilus in which the melody first gathers itself together in the lower register; then rises ample, strong, irresistible, touching first G, then B, then C, then D, and finally E, as if concentrating in a last flight all the energy which sustained it, coming finally to rest on one of the beautiful cadences of this mode.

**OFFERTORIES—Tollite portas** (Vigil of the Nativity—Mode II); **Sicut in holocausto** (7th Sunday after Pentecost—Mode V); **Justorum animæ** (Common of Martyrs—Mode I); **Desiderium** (Common of Abbots—Mode VI); **Super flumina** (20th Sunday after Pentecost—Mode I)

*The Offertory is the chant which used to be sung at the bringing of the oblations, i.e. when the offerings of the faithful for the sacrifice of the Mass were being presented. It consists of an antiphon, often long and very ornate, also very beautiful and always unique to these words. It used to be followed by long verses which gave scope for elaborate vocalizations, after which part of the antiphon was repeated. For many centuries these verses have ceased to be sung. The only example in which the custom survives is the Offertory of the Mass for the Dead,* Domine Jesu Christe.

**Tollite portas**

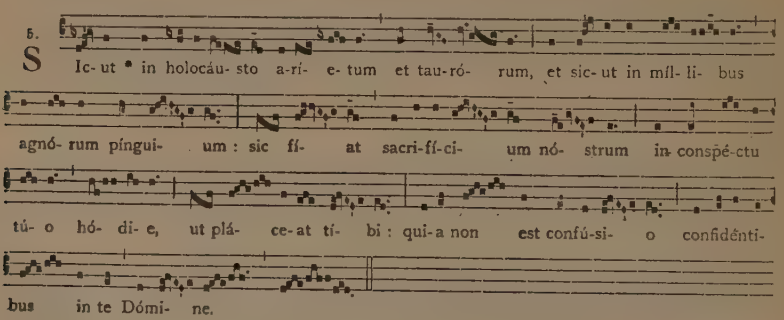
Lift up your gates, O ye princes: and be ye lifted up, O eternal gates: and the King of glory shall enter in.




**Tollite portas,** in Mode 2, begins with the words of Holy Scripture adjuring the eternal gates to lift themselves up so that the King of glory may pass through. It is solemn and broad and has a firm and vigorous rhythm. One can almost feel a rush of air lifting the melody on the words *et elevamini portæ æternales,* then in a sudden burst of rapture, it reaches high F, prepared by way of the preceding ternary group which the rhythm seems to use as a spring board.

**Sicut in holocausto**

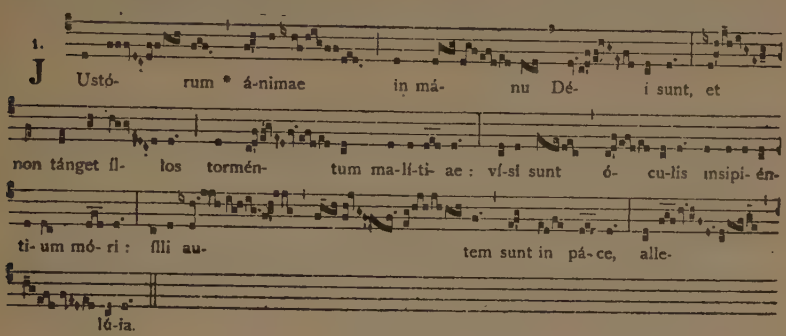
As in holocausts of rams and bullocks, and as in thousands of fat lambs; so let our sacrifice be made in thy sight this day, that it may please thee: for there is no confusion to them that trust in thee, O Lord.


5.
Sic- ut * in holocáu- sto a-rí- e- tum et tau-ró- rum, et sic- ut in míl- li- bus
agnó- rum pínguí- um : sic fí- at sacri-fí-ci- um nó- strum in conspé-ctu
tú- o hó- di- e, ut plá- ce-at tí- bi : qui-a non est confú-si- o confidénti-
bus in te Dómi- ne.

**Sicut in holocausto,** in Mode 5, is very different. This is a long, contemplative prayer of great simplicity and humility in which the soul begs God to accept the present sacrifice as he accepted of old the bloody sacrifices of oxen and sheep. The melody starts low, then rises very gently and gradually moves with ever increasing intensity towards the words *Sic fiat,* etc., which mark the expressive climax of the piece. The Offertory then concludes with the supplication *ut placeat tibi,* the musical formula of which is repeated no less than four times with hardly any modification, as if in evidence of delight which cannot find its full expression.

**Justorum animæ**

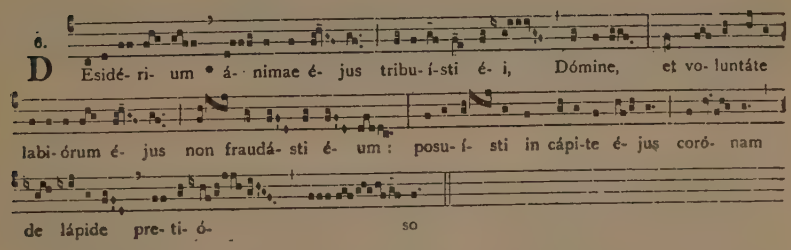
The souls of the just are in the hand of God, and the torment of malice shall not touch them: in the sight of the unwise they seemed to die, but they are in peace, alleluia.


1.
J
Ustó- rum * á-nimae in má- nu Dé- i sunt, et
non tánget fl- los tormén- tum ma-lí-ti- ae : ví-si sunt ó- cu-lis ınsipi-én-
ti- um mó- ri : flli au- tem sunt in pá-ce, alle-
lú-ia.

The **Justorum animæ** is in Mode 1. The subject of this Offertory is the paradox of the happiness and peace of the just in the midst of persecution. Its general melodic outline, the atmosphere of serenity in which it moves, and the contrast between its two parts, one of which is in the lower register and revolves around the tonic D, while the other clings to upper C, all help to give this piece force of expression and virility. The centre point of the melody comes undoubtedly on the word *autem*, which, after the great restraint of the previous phrase, expresses in a leap upwards the contrast between appearance and reality. To the foolish the just seem to be dead, whereas (*autem*) they are in peace, as the wonderful cadence on *sunt in pace* plainly tells us. Then like a tidal wave, the last *alleluia* rings out in vigorous acclamation.

**Desiderium**

Thou hast given him his heart's desire, O Lord, and hast not withholden from him the will of his lips: thou hast set on his head a crown of precious stones.

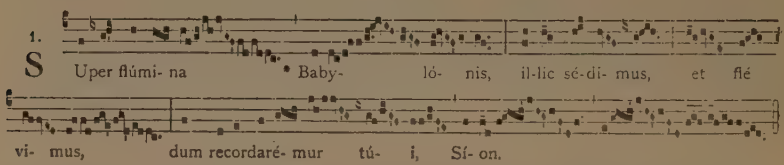

6.
D
Esidé- ri- um * á- nimae é- jus tribu- í-sti é- i, Dómine, et vo- luntáte
labi- órum é- jus non fraudá- sti é- um : posu- í- sti in cápi-te é- jus coró- nam
de lápide pre- ti- ó- so

**Desiderium,** in Mode 6. The melody here is not so light as is usual in a

typical mode of F. In spite of its compass and melodic flights, its broad and contained character give an impression of withdrawal and of quiet, almost silent contemplation. In the second part, however, more movement is gradually introduced. After a swift drop to the lower register, the melody rises again, frees itself from F and revolving around G thus prepares the rise on *lapide* which is followed by the broad and rich melisma of *pretioso*.

**Super flumina**

Upon the rivers of Babylon, there we sat and wept, when we remembered thee, O Sion.



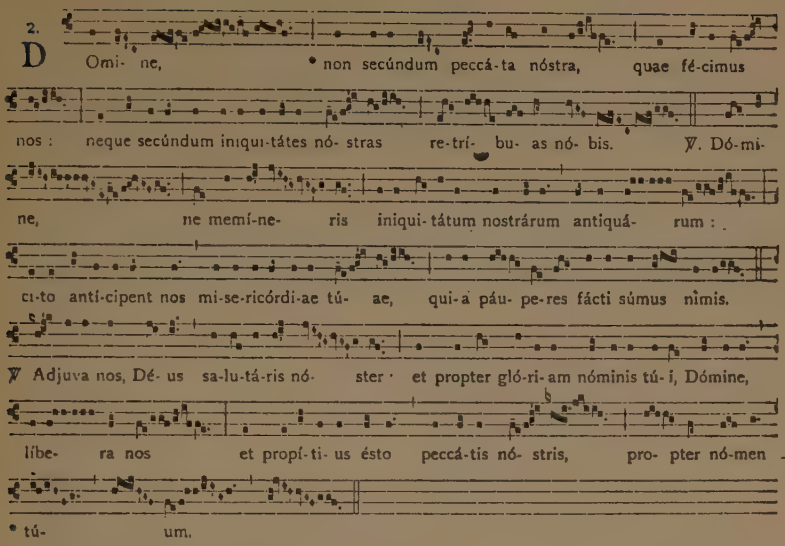

**Super flumina** expresses the grief of the exiled Jews in Babylon at the memory of Sion. It is a calm and poignant meditation in which the melody gives voice to their sorrow *illic sedimus et flevimus* and to their great love *recordaremur* of the Holy City of Sion. There is special insistence on the word Sion, with its repeated melodic rise followed by a heavy drop and the prolonged, timeless throbbing of its final neums.

**TRACT—Domine non secundum** (Ash Wednesday—Mode II)

*The Tract is sung from Septuagesima Sunday to Holy Saturday in place of the* Alleluia, *which is suspended as a sign of penance. It is a long piece of ornate psalmody, made up of verses which follow each other with no antiphon between them to act as a refrain. In Plainsong, all the tracts fall into one of two categories: those of the second mode which are in the lower register and are confined within the third D-F but move with freedom; and these of the eighth mode which are livelier.*

**Domine non secundum**

O Lord, repay us not according to the sins we have committed: nor according to our iniquities. O Lord, remember not our former iniquities: let thy mercies speedily prevent us, for we are become exceeding poor. Help us, O God our Saviour: and for the glory of thy name, O Lord deliver us and forgive us our sins for thy name's sake.


2.
D Omi- ne, * non secúndum peccá-ta nóstra, quae fé-cimus
nos : neque secúndum iniqui-tátes nó- stras re-trí- bu- as nó- bis. ℣. Dó-mi-
ne, ne memí-ne- ris iniqui-tátum nostrárum antiquá- rum :
ci-to anti-cipent nos mi-se-ricórdi-ae tú- ae, qui-a páu- pe-res fácti súmus nímis.
℣ Adjuva nos, Dé- us sa-lu-tá-ris nó- ster · et propter gló-ri-am nóminis tú- i, Dómine,
líbe- ra nos et propí-ti- us ésto peccá-tis nó- stris, pro- pter nó-men
* tú- um.

The Tract **Domine non secundum** has the usual well balanced and rounded musical formula of second mode Tracts. It is a long prayer for the forgiveness of sins. Even in the second verse, in spite of the apparent monotony of its long recitation, it remains powerfully expressive. Note for example the striking drop of a fourth on the final *nimis*, which seems to carry the weight of the sinner's anguish and is immediately followed by the cry *adjuva nos*, an ardent prayer which is continued in the melody until it makes its warm conclusion on the words *propter nomen tuum*.

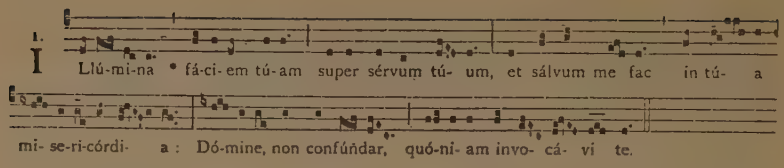
**COMMUNIONS—Illumina** (Septuagesima—Mode I); **Introibo** (Sexagesima—Mode VIII); **Manducaverunt** (Quinquagesima—Mode I); **Jerusalem** (4th Sunday in Lent—Mode IV); **Ne tradideris me** (Friday in Passion Week—Mode VII); **Dicite pusillanimes** (3rd Sunday in Advent—Mode VII); **Pater** (Palm Sunday—Mode VIII)

*A Communion is an antiphon, generally short and very simple, which is sung during the communion of the faithful. The verses which used to follow the antiphon have long since fallen into disuse, except, once again, in the Mass for the Dead.*

These seven Communions are all equally brief, and yet vary greatly in expression.

**Illumina**

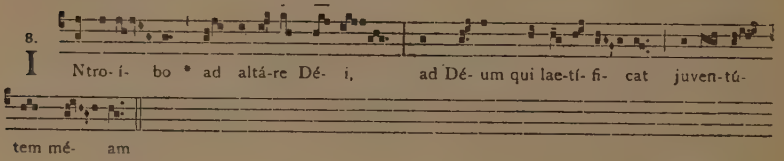
Make thy face to shine upon thy servant, and save me in thy mercy: let me not be confounded, O Lord, for I have called upon thee.




The **Illumina,** in Mode 1, has a melody of wonderful simplicity and freshness, and captivates us by the inalienable trust in God which it expresses. It is also a perfectly balanced composition starting in the lower register, rising to the dominant and returning again to the tonic.

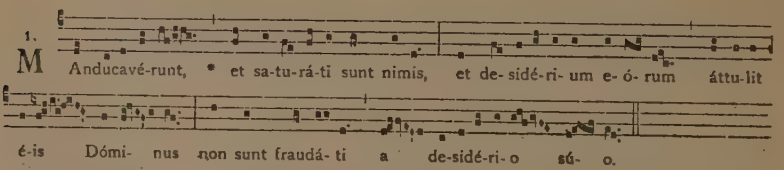
**Introibo**

I will go in to the altar of God: to God who giveth joy to my youth.



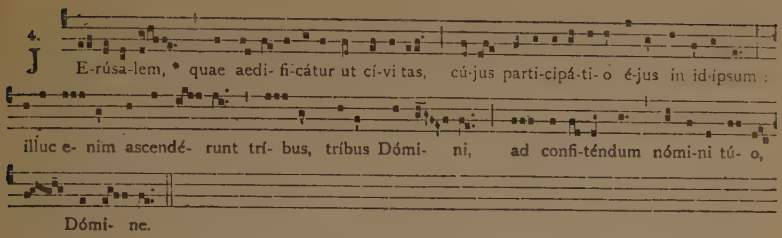

The **Introibo,** in Mode 8, rings out clear and warm with an ascending phrase of joyous expansion emphasizing the words *altare Dei.*

**Manducaverunt**

They did eat and were filled exceedingly, and the Lord gave them their desire: they were not defrauded of that which they craved.

**Manducaverunt,** in Mode 1, has a melody which is light and joyful with its ternary rhythms leading to a restrained and quiet ending.

**Jerusalem**

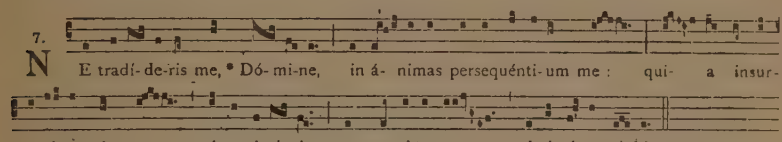
Jerusalem, which is built as a city, that is compact together: for thither did the tribes go up, the tribes of the Lord, to praise thy name, O Lord.


4.
E-rúsa-lem, * quae aedi- fi-cátur ut cí-vi tas, cú-jus parti-cipá-ti- ó é-jus in id-ípsum :
illúc e- nim ascendé- runt trí- bus, tríbus Dómi- ni, ad confi-téndum nómi-ni tú- o,
Dómi- ne.

**Jerusalem** is in Mode 4. In a striking way, the melody gives expression to inward and ecstatic joy, and yet it is very much alive, as can be seen first in the gradual and gentle rise towards the lovely accents on the up-beats of the rhythm on the words *ejus in idipsum*, then in the buoyancy of the next passage, and finally in the rounded descent of its conclusion.

**Ne tradideris me**

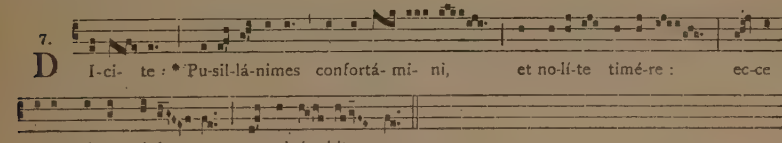
Deliver me not over to the will of them that trouble me: for unjust witnesses have risen up against me, and iniquity hath lied to itself.


7.
E tradí- de-ris me, * Dó- mi-ne, in á- nimas persequénti- um me : qui- a insur-
rexé-runt in me téstes in-ſqui, et mentí-ta est in-ſqui-tas sí- bi.

**Ne tradideris me** in Mode 7. This has as its theme Christ's sorrowful, even accusing reproach in the face of his persecutors. The melody is vivid and strong, both in tone and movement, and ends in a victorious challenge and with a strongly marked rhythm on the words *mentita est iniquitas sibi.*

**Dicite pusillanimes**

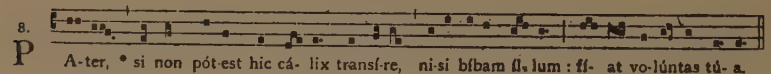
Say to the faint-hearted, Take courage, and fear not: behold our God will come, and will save us.




The melody of **Dicite pusillanimes**, also in Mode 7, has more delicate shades of expression than that of the previous Communion. It begins in joyous vein, moving lightly and buoyantly, then, suddenly, it becomes more meditative and subdued in feeling. Finally, rising again, it ends once more on a note of joyous affirmation.

**Pater**

Father. if this chalice may not pass away, but I must drink it: thy will be done.




**Pater,** in Mode 8. This recalls an episode in the agony of Our Lord during His Passion. The melody expresses most movingly both Our Lord's anguish, and, at the same time, His complete surrender to the will of His Father.

## VOLUME ONE—No. 5 (LXT 2708)

**RESPONSORIES—Judæa et Jerusalem** (Vigil of the Nativity—Mode IV); **Quem vidistis** (Matins of the Nativity—Mode IV); **Collegerunt** (Palm Sunday—Mode II); **Animam meam** (Good Friday Tenebræ—Mode VIII); **O vos omnes** (Holy Saturday Tenebræ—Mode VIII)

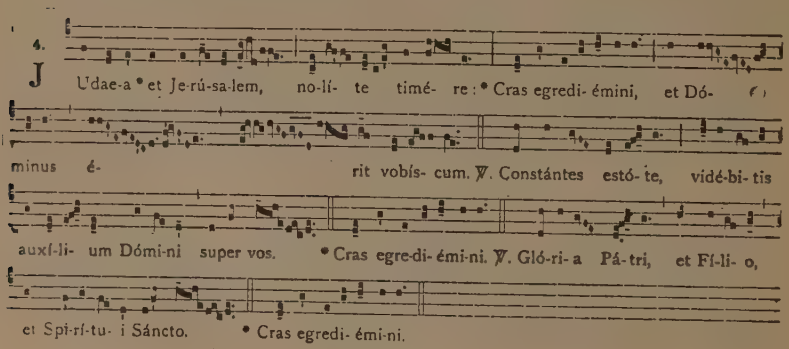
**Judæa et Jerusalem**

Fear not Judea and Jerusalem: tomorrow you shall go forth and the Lord shall be with you. *V.* Be strong, and you shall see that the help of the Lord is with you.

Tomorrow you shall go forth.

*V.* Glory be to the Father, and to the Son: and to the Holy Ghost.

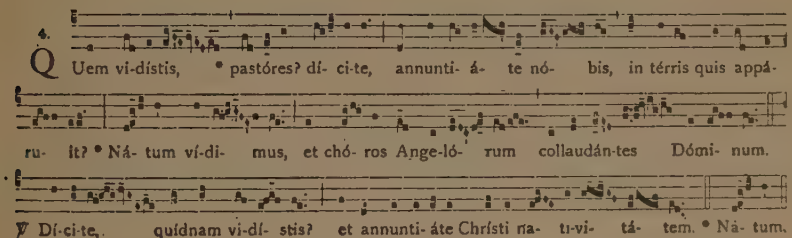
Tomorrow you shall go forth.


4.
J
Udae-a * et Je-rú-sa-lem, no-lí- te timé- re : * Cras egredi- émini, et Dó-
minus é- rit vobís- cum. ℣. Constántes estó- te, vidé-bi- tis
auxí-li- um Dómi-ni super vos. * Cras egre-di- émi-ni. ℣. Gló-ri- a Pá-tri, et Fí-li- o,
et Spi-rí-tu- i Sáncto. * Cras egredi- émi-ni.

**Judæa et Jerusalem** is in Mode 4. This is a call to Jerusalem to put aside all fear because the coming of the Messiah draws near. The melody of the opening phrase is weighty in character and at the same time meditative and mysterious as if it were gathered together; then, suddenly, on the words *cras egrediemini*, it rises light, joyous and infinitely supple and graceful, to culminate in B natural. The brilliancy and breadth of this B natural transforms the mood, and by its radiance dominates the piece to the end. The vocalization which follows has a wonderful quality of freshness and clarity combined with warmth and vitality. The melody of the verse unfolds in the same atmosphere of soft radiance and withdrawal and there is a note of assurance in the expression of its joy.

**Quem vidistis**

Whom did you behold, O shepherds? Speak to us, tell us who hath appeared on earth? We saw One who was born and choirs of angels praising God. *V.* Tell us what did you see? and proclaim the birth of Christ.

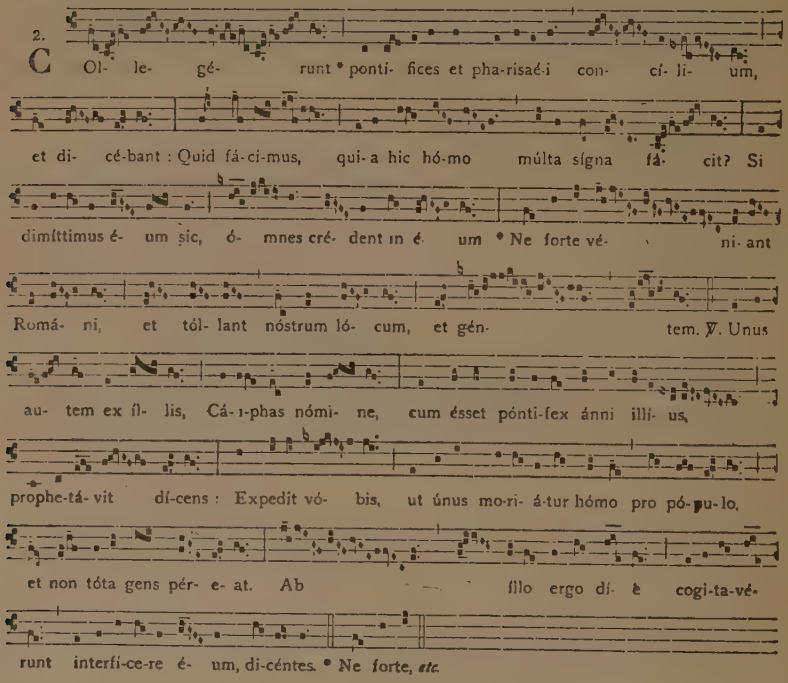

4.
Quem vi-dístis, • pastóres? dí- ci-te, annunti- á- te nó- bis, in térris quis appá-
ru- it? • Ná- tum ví-di- mus, et chó- ros Ange-ló- rum collaudán-tes Dómi- num.
℣ Dí-ci-te, quídnam vi-dí- stis? et annunti- áte Christi na- ti-vi- tá- tem. • Nà- tum.

The **Quem vidistis** takes the form of a lively dialogue between the faithful and the shepherds, in which the faithful ask the shepherds to tell the story of what they saw during the night of the Nativity. The melody is lively and spontaneous and pastoral in character, at least in the first part which is in the form of question and answer. In vivacious and light terms, it expresses a frank and naïve joy both in the quick rise on the words *pastores dicite* and in its graceful, hovering flight on *in terris quis apparuit*, with its ternary groups and accents on the up-beats. The second part, which consists of the answers to the questions, has a much more rounded melody of great warmth and unction. Note how the recurring B natural seems to shed a kind of radiance over the melody and observe also the gentle quality of the 4th mode verses which are so peaceful and so pacifying with their repeated Es, contained in the beautiful fourth E-A.

**Collegerunt**

The chief priests and pharisees gathered a council and said: What shall we do for this man does many miracles? If we leave him to continue

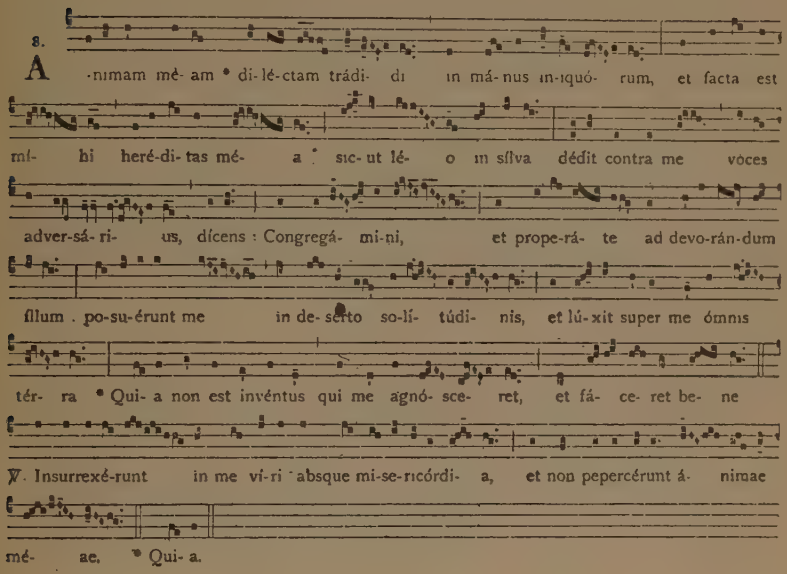
thus, all will believe in him: and the Romans will come and take away our place and nation. *V.* But one of them named Caiaphas, being the high priest that year, prophesied saying: It is expedient for you that one man should die for the people and that the whole nation perish not. From that day, therefore, they determined to put him to death.


2.
C Ol- le- gé- runt * ponti- fices et pha-risaé-i con- cí- li- um,
et di- cé-bant : Quid fá-ci-mus, qui-a hic hó-mo múlta sígna fá- cit? Si
dimíttimus é- um sic, ó- mnes cré- dent in é- um * Ne forte vé- ni- ant
Romá- ni, et tól- lant nóstrum ló- cum, et gén- tem. ℣. Unus
au- tem ex íl- lis, Cá-ı-phas nómi- ne, cum ésset pónti-fex ánni illí- us,
prophe-tá- vit dí-cens : Expedit vó- bis, ut únus mo-ri- á-tur hómo pro pó-pu-lo,
et non tóta gens pér- e- at. Ab íllo ergo dí- è cogi-ta-vé-
runt interfí-ce-re é- um, di-céntes * Ne forte, *etc.*

In the **Collegerunt,** which is in Mode 2, we are present at the meeting of the Council of the Sanhedrin at which Christ was condemned to death. The text, of which the melody is wonderfully illustrative, describes the vehement and passionate deliberations of these men whom fear and hate have blinded. The melody has a disturbed character, and varies greatly both in expression and movement. For the most part ornate, it is at times completely syllabic and recitative-like, at other times, it remains almost entirely within the modal third. More often, it covers the whole modal scale, leaping from one end of it to the other, and even beyond in both the upper and lower registers, in a wealth of thirds and fourths and also fifths. All this gives an impression of strength and life and movement such as is rarely met with in Gregorian Chant, which, in power of expression seems here to have reached its climax.

**Animam meam**

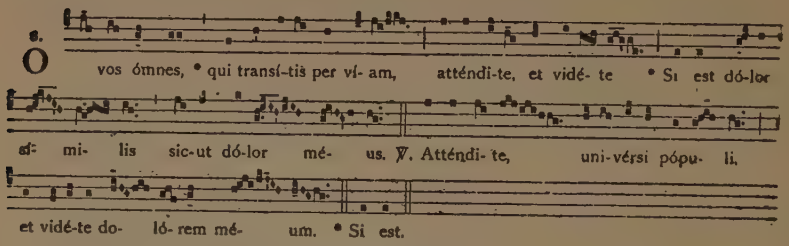
I have given my dear soul into the hand of her enemies and my inheritance is become to me as a lion in the wood: the enemy hath stirred up murmurings against me saying: come ye and make haste to devour him: they have put me in a desolate wilderness and the whole earth has mourned for me: for not one may be found to acknowledge me or do me a kindness. *V.* Men without mercy have risen up against me, and they have not spared my soul.


8.
A ·nimam mé- am * di- lé- ctam trádi- di in má- nus in- iquó- rum, et facta est
mi- hi heré- di- tas mé- a : sic- ut lé- o in sílva dédit contra me voces
adver- sá- ri- us, dícens : Congregá- mi- ni, et prope- rá- te ad devo- rán- dum
fílum . po- su- érunt me in de- sérto so- lí- túdi- nis, et lú- xit super me ómnis
tér- ra * Qui- a non est invéntus qui me agnó- sce- ret, et fá- ce- ret be- ne
℣. Insurrexé- runt in me ví- ri absque mi- se- ricórdi- a, et non pepercérunt á- nimae
mé- ae. * Qui- a.

**Animam meam.** The melody of this Responsory, which gives voice to Christ's reproach to His enemies during His Passion, shows great modal variety. After the opening phrase in Mode 1, it passes successively through Mode 5 on the words *et facta est*, Mode 3 on *in silva*, Mode 8 on *posuerunt*, Mode 1 on *quia non est* and ends in Mode 8 on *et faceret*, each mode keeping its particular ethos. The melody begins quietly and thoughtfully in the lower register, then, without any transition, it rises to the upper register and its character changes from calm to animated, from gentle to harsh with B natural and F being constantly brought together (even in the form of a direct tritone on *sicut*, where the voice makes an abrupt attack on B natural), giving an impression of violence and agitation. Then on the word *posuerunt* a sense of appeasement gradually makes itself felt and the melody concludes on a more personal note with a very moving passage (observe the heavy drop to F on *super me*).

**O vos omnes**

O all ye that pass by, behold and see if there be any sorrow like my sorrow. *V.* Behold all you peoples, and see my sorrow.


℟.
O vos ómnes, * qui transí-tis per ví- am, atténdi- te, et vidé- te * Si est dó-lor
si- mi- lis sic-ut dó-lor mé- us. ℣. Atténdi- te, uni-vérsi pópu- li,
et vidé-te do- ló- rem mé- um. * Si est.

**O vos omnes**, in Mode 1, is an invitation to halt before the Cross and to realize all the love that it implies: " O all ye that pass by, behold and see if there be any sorrow like my sorrow ". In spite of its brevity, the melody which accompanies these words is one of the most beautiful and most gentle and touching of the Gregorian repertoire. After the appealing cry of the opening phrase and another of greater insistence on the words *attendite et videte*, the melody concludes on a wonderful final phrase in two harmonious curves with a crescendo on *similis* and with the accent of *dolor* poised on the up-beat of the rhythm.

HYMNS—Five settings of the Compline hymn **Te lucis ante terminum** from the Monastic Rite (Modes VIII and II); **Veni Creator** (Pentecost—Mode VIII); **Christe Redemptor omnium** (All Saints—Mode VIII); **Ave maris stella** (Solemn, Mode I); **Claris conjubila** (St. Benedict—Mode III); **Vexilla Regis** (Passiontide—Mode I); **Beata nobis gaudia** (Pentecost—Mode I); **Ave maris stella** (Simple, Mode I)

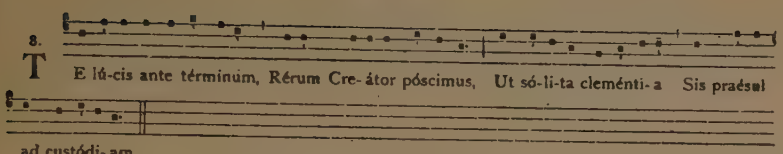
*Hymns are poetical compositions of which the text is in one of the ancient metres (most liturgical hymns are of iambic type), but of which the melody has very often been conceived on the usual broad lines of ancient composition, i.e., rhythm and inspiration are equally free and there is also great elasticity as regards musical form. Except in syllabic passages they should be sung in free rhythm like any antiphon. Quite often, all that distinguishes them from an antiphon is the set number of syllables and the same musical rhythm recurring in each verse.*

**Te lucis ante terminum** (*Tr. J. M. Neale*)

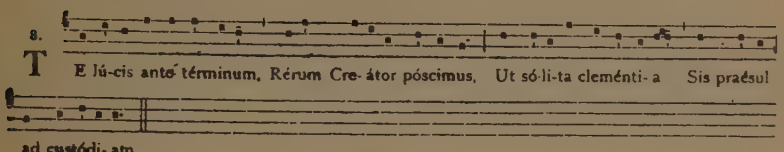
Before the ending of the day,
Creator of the world, we pray
That with thy wonted favour thou
wouldst be our Guard and Keeper now.

O Father, that we ask be done,
Through Jesus Christ, thine only Son;
Who, with the Holy Ghost and thee,
Doth live and reign eternally.
Amen.

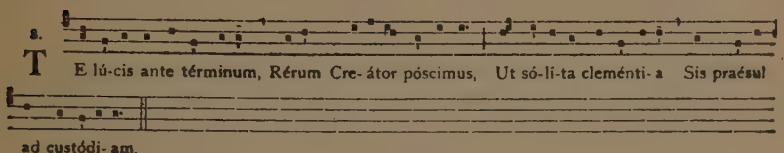
**For Ferias**



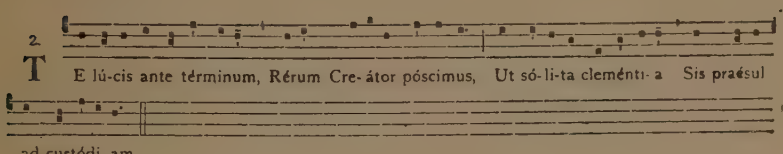

**For Doubles**



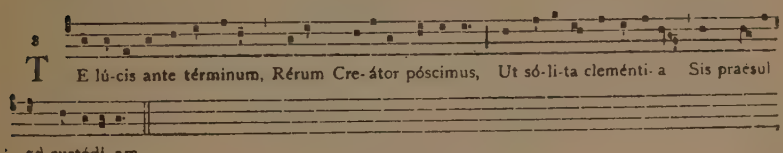

**For Saturdays & Sundays**




**For Major Doubles**




**For Solemn Feasts**




Praésta Páter omnípotens,
Per Jésum Chrístum Dóminum,
Qui técum in perpétuum
Régnat cum Sáncto Spíritu. Amen

All these hymns are taken from the Monastic Antiphonal.

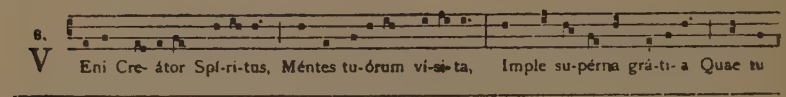
We begin with five very simple melodies for the Hymn **Te lucis ante terminum,** as sung in monasteries at Compline. The fourth of these is in Mode 2, and all the remainder are in Mode 8. The first is entirely syllabic, the other examples becoming increasingly ornate. All are charming in their simplicity and in the firmness of their melodic outline in which in each successive melody the clear sound of G stands out with greater insistence and the subtonic occurs more frequently.

**Veni Creator** (*Tr. A. Fortescue*)

Come, Creator Spirit, visit the souls of thy people; fill with grace from on high the hearts which thou hast created.

Grant us by thee to know the Father and the Son; and thee, Spirit of both, may we always believe.

To God the Father be glory, to the Son who rose from the dead and to the Comforter for all ages. Amen.




Per te sciámus da Pátrem,
Noscámus atque Fílium,
Te utriúsque Spíritum
Credámus ómni témpore.

Glória Pátri Dómino,
Natóque, qui a mórtuis
Surréxit, ac Paráclito,
In saeculórum saécula. Amen.

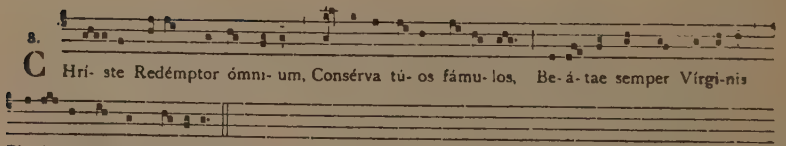
The **Veni Creator** is in Mode 8. In this hymn, the Holy Spirit is invoked in a melody characterized by breadth and power as well as tranquillity, and it has a beautifully balanced rhythm. This ardent prayer increases in fervour until it reaches its majestic final cadence to which the interwoven neums and the frequent bringing together of F and B natural give a wonderful completeness.

**Christe Redemptor omnium**

O Christ! Of all Redeemers dear,
Thy servants to protect be near;
Who to the pleading hearkenest
Of Mary, ever virgin blest.

From lands wherein the faithful dwell
Drive far the traitorous infidel;
So we to Christ due hymns of praise
Henceforth with gladsome hearts may raise.

To thee, O Father born of none,
And thee, O sole-begotten Son,
With Holy Ghost, all glory be
From age to age eternally. Amen.




Géntem auférte pérfidam
Credéntium de fínibus,
Ut Christo láudes débitas
Persolvámus alácriter

Glória Pátri ingénito,
Ejúsque Unigénito,
Una cum Sáncto Spíritu,
In sempitérna saécula. Amen.

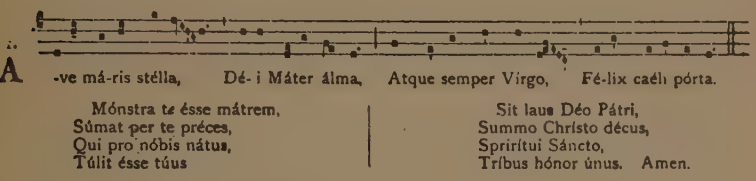
**Christe Redemptor omnium** in Mode 8 for the Feast of All Saints, also has a well balanced rhythm, but its melody covers a wider range than the preceding hymn and has a more buoyant and lively character. Note the leap of a fifth in the second line and in the third line particularly an impressive ascent uplifted as if by some powerful inspiration.

**Ave maris stella**

Hail, star of the sea, blessed Mother of God and ever virgin, happy gate of heaven.

Show thyself a mother; may He hear our prayers who, born for us, was willing to be thy Son.

To God the Father be praise, glory to Christ on high, honour to the Holy Ghost, one in three. Amen.


A -ve má-ris stélla, Dé- i Máter álma, Atque semper Virgo, Fé-lix caéli pórta.
Mónstra te ésse mátrem,
Súmat per te préces,
Qui pro nóbis nátus,
Túlit ésse túus
Sit laus Déo Pátri,
Summo Christo décus,
Spirítui Sáncto,
Tríbus hónor únus. Amen.

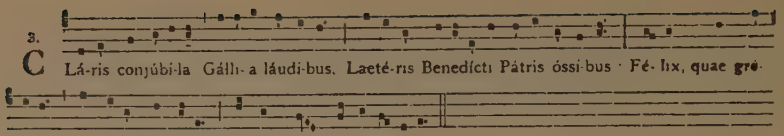
The **Ave maris stella** in Mode 1, which has been attributed without certain proof to Venantius Fortunatus, is given here in its best known version the one which has most movement and which was already widely used in the twelfth century. The melody is typical of the mode of D with its characteristic reserve and delicacy of feeling, marked by alertness, grace, even joyous vigour as, for instance, in the flight of the opening phrase which, in two leaps, covers the whole octave; yet, in general design it remains restrained in character. There are many accents poised on the up-beats of the rhythm, and the one on high D of *stella* seems to shed a radiance over the whole piece.

**Claris conjubila**

O France, rejoice aloud with praises, rejoice for the bones of the Father Benedict: happy indeed who in your very heart keepest his renowned relics.

O glorious Father, living now in heaven, teach thy servants heavenly precepts, making them climb by a narrow way, grant them the heavenly kingdoms.

O almighty One who rulest everything, Thou who on thy heavenly throne beholdest all, graciously receive the hymns of those who sing to Thee, offering prayers with their voices. Amen.


3.
C
Lá-ris conjúbi-la Gálli- a láudi-bus. Laeté-ris Benedícti Pátris óssi-bus · Fé- lix, quae gré-
mi- o cóndi-ta própri- o Sérvas mémbra ce-lébri- a

Jam caélo résidens, o Páter óptime,
Divínis fámulos ímbue régulis,
Angústum per íter scándere lárgiens
Dóna régna perénnia.

Cunctórum dóminans omnipoténtia,
Tu, qui séde póli cónspicis ómnia,
Psalléntum plácide súscipe cántica,
Vótis, vóce precántia. Amen.

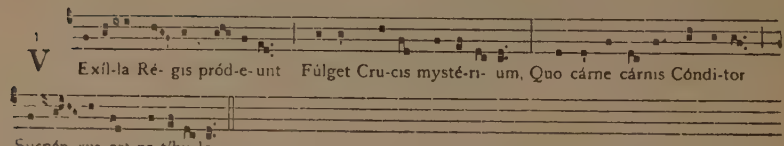
In its opening phrase, the melody of **Claris conjubila,** which is in Mode 3, sweeps at a bound over a whole octave with irresistible force. This is a light and buoyant hymn of praise. Every line suggests movement, grace, and joy. Even in the final cadence, when the melody becomes more closely knit the ternary rhythms maintain the lightness of its movement.

**Vexilla Regis** (*Tr. J. M. Neale*)

The royal banners forward go;
The Cross shines forth in mystic glow;
Where he in flesh our flesh who made,
Our sentence bore, our ransom paid.

O Cross, our one reliance, hail!
So may thy power with us avail
To give new virtue to the saint,
And pardon to the penitent.

To thee, eternal Three in One,
Let homage meet by all be done:
Whom by the Cross thou dost restore,
Preserve and govern evermore. Amen.




O Crux ave, spes única,
Hoc Passiónis témpore
Auge piis justitiam,
Reisque dóna véniam.

Te súmma Déus Trínitas,
Colláudet ómnis spíritus
Quos per Crúcis mystérium
Sálvas, rége per saécula. Amen.

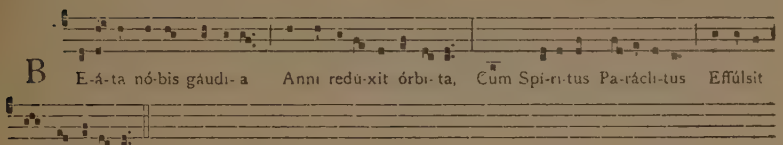
The **Vexilla Regis** in Mode 1, was composed by Venantius Fortunatus, Bishop of Poitiers, on the occasion of the advent of the relic of the Cross. This is a powerful and triumphant chant with a broad and well marked rhythm suggesting a processional march.

**Beata nobis gaudia**

Blest joys for mighty wonders wrought,
The year's revolving orb hath brought
What time the Holy Ghost in flame
Upon the Lord's disciples came.

Thou once in every holy breast
Didst bid indwelling grace to rest,
This day our sins, we pray, release,
And in our time, O Lord, give peace.

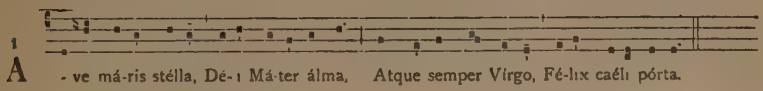
To God the Father, glory be,
And Son, who from the dead was raised;
And holy Paraclete, to thee
One God through endless ages praised. Amen.




Dúdum sacráta péctora
Túa replésti grátia
Dimitte nóstra crímina,
Et da quiéta témpora.

Glória Pátri Dómino,
Natóque, qui a mórtuis
Surréxit, ac Paráclito,
In saeculórum saécula. Amen.

**Beata nobis gaudia.** This, too, is a first mode on D, with a melody true to type in its serious and serenely contemplative character, and which, as in the *Vexilla Regis*, makes use of the whole tone below the tonic, notably on the two cadences. Except for an occasional rise to the dominant, illuminated by B natural, the melody remains in the lower register in an unshakeable atmosphere of peace which has something of eternity about it. One can appreciate the delicacy of texture of these ancient compositions if one realizes how the slightest irregularity in their rhythmic movement would fundamentally mar their beauty.



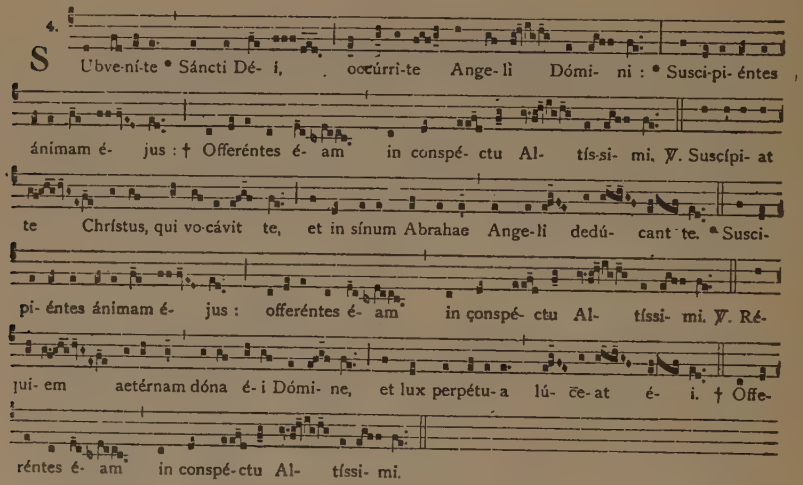

Mónstra te esse mátrem,
Súmat per te préces,
Qui pro nóbis nátus
Túlit esse túus

Sit laus Déo Pátri,
Súmmo Christo décus,
Spirítui Sáncto,
Tríbus hónor únus. Amen.

Here is another version of the Ave **maris stella** in Mode 1, adapted from an ancient chant of the Sybil. It is almost entirely in syllabic form. Although of different origin, it gives the impression of being a reduced version of the solemn tone. We are charmed by the exquisite simplicity of the melody, by its youthful grace and gentleness as well as by its lightness of movement and ample outline in which all the accents without exception are on the upbeats of a soothing, rocking rhythm.

**RESPONSORY—Subvenite** (for the Dead—Mode IV)

O saints of God, come to his aid, draw near, angels of the Lord: *Receiving his soul: †And offering it in the sight of the Most High. *V.* May Christ who called thee receive thee, and may the angels lead thee into the bosom of Abraham. *Receiving his soul: and offering it in the sight of the Most High. *V.* Rest eternal grant unto him, O Lord, and let light perpetual shine upon him. †Offering it in the sight of the Most High.


4.
S Ubve-ní-te * Sáncti Dé- i, occúrri-te Ange-lì Dómi- ni : * Susci-pi-éntes
ánimam é- jus : † Offeréntes é- am in conspé- ctu Al- tís-si- mi. ℣. Suscípi- at
te Chrístus, qui vo-cávit te, et in sínum Abrahae Ange-li dedú- cant te. * Susci-
pi- éntes ánimam é- jus : offeréntes é- am in çonspé- ctu Al- tíssi- mi. ℣. Ré-
qui- em aetérnam dóna é- i Dómi- ne, et lux perpétu- a lú- ce- at é- i. † Offe-
réntes é- am in conspé- ctu Al- tíssi- mi.

The Responsory **Subvenite** is sung at funerals as the coffin is being brought into the church. The version given here is from the Monastic Antiphonal. It is in Mode 4, and its melody expresses all the gentleness, serenity and confidence which characterize this mode of E. Notice particularly the insistence on E and the effect of light produced by B natural at cadences. We need only compare this version with that of the Vatican edition, with its Fs and B flats, to realize the great musical value of a return to the authentic version of Gregorian melodies.

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